The Modern Language Journal

Volume XL

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You and Your Modern Language Textbooks

THE perfect textbook has not yet been published, not even in the field of modern languages. And that is perhaps just as well. What a pleasant glow we feel when we direct our classes to draw a line through the author's statement on ce and il, and to substitute our own limpid explanation in the margin. That would not be possible with a perfect textbook. Nevertheless, it is a human trait to strive in all things toward at least a relative kind of perfection. And of late, in the pages of the French Review, at a general session of the MLA, at a meeting of the AATF, and elsewhere, modern language teachers have pointed out flaws in their textbooks and means by which they might be improved.

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No one will deny that this improvement is both possible and desirable. But whether the precise methods proposed are the best ones, whether they are even feasible, these questions may be open to discussion. I have therefore, in the pages that follow, approached the problem from the other end. I have tried to show why our textbooks are what they are, and why certain sorts of textbooks are economically difficult or impossible to produce. Then I have suggested a few ways (I hope they are not entirely visionary) in which teachers and publishers can work together to bring out better books than those we have today.

None of the ideas expressed here should be interpreted as official pronouncements from the publishing industry of this country, not even from my own company. Nor will they be taken, I trust, as direct or implied criticisms of any aims or techniques of the American teaching profession. They are offered as personal opinions only. But I do think they have a certain validity. My present association with a publishing house lets me see things which are not visible to you all, and which have a definite bearing on the nature and the number of textbooks which can be made available. At the same time, my long experience as a teacher permits me to regard you as still in a very real

sense my colleagues. Believe me when I say that the following pages were written in full sympathy with your desires, your aims, your ambitions; for they are my desires, my aims, my ambitions too. And now,

Why Are Our Textbooks the Way They Are?

They are that way, primarily, because you made them that way. The majority of American textbooks are written by American teachers to fulfill what they conceive to be the wishes of other American teachers. The part of the publisher is limited to minor retouching of what the teacher writes, to the exercise of a veto power against books that for one reason or another he feels he cannot publish, and to an occasional "commissioning" of a book for which he sees a great demand. And the publisher, like the author, tries to fathom and to follow the desires of his customers. It is obviously to his advantage to do so, since the success of his product depends on it. And his customers are you.

It is true that, at any point in the production of a book, something can go wrong. Both the publisher and the author may misjudge the demand for a particular type of textbook. It is easy to mistake the loud cries of a highly articulate minority for the fervent pleas of the entire profession. Authors have done it and publishers have done it. And then, even assuming that the demand exists, the wrong author may be chosen to meet it; indeed, he may choose himself, for all of us are occasionally led by the enthusiasm of those around us to embark upon ventures in which we have little genuine interest. A book so conceived is almost bound to fail, for how can a man speak with conviction in favor of those things of which in his heart he does not approve? But let us suppose that both these hurdles have been surmounted; the demand exists, and the author who is trying to meet it is deeply fired with conviction and eager to put his ideas across. Does that guarantee that he will succeed? By no means. Not all teachers express themselves equally well, not all are equally adept in the twin arts of making things interesting and making things clear. And these are matters that no amount of editing can wholly change. Spelling and punctuation can be corrected, organization improved, and details clarified; but down underneath, the book is and remains the work of its author. It is as good or as bad as he made it.

Essentially, then, textbooks stand in the peculiar position of being the direct product of the audience for which they are intended. So why is this audience frequently dissatisfied with them? The reason, of course, is clear. A book is the work, not of a whole profession, but of one man who is a member of that profession. And no one man can possibly represent the tastes, predilections, and idiosyncrasies of all his colleagues in any field. Many of them may agree with him concerning the larger aspects of his work, but practically all will disagree violently on innumerable details. Any teacher worth his salt has strong convictions about various methods of teaching this or that phase of his subject, explaining this or that tricky idiom, distinguishing between the uses of por and para, ser and estar, or the like. The most that any textbook can hope is to steer a precarious course between the legitimate expectations and the personal aversions of a profitably large group of teachers. And since there is strong disagreement within the academic ranks on practically every point, it is to be expected that a book which pleases one group very much will be heartily displeasing to another. There is room, then, in every subject, for a number of good books, differing widely in procedural details, perhaps even in ultimate aims; and these books should be available, to afford the profession a real choice in something deeper than illustrations and cover design. It is the publisher's job to see that this choice is made as wide as financial considerations will permit.

On the face of it, this job might seem relatively easy. The publisher has only to ask the teachers what they want; then he can tabulate their answers, and the results will fall neatly into place as the pattern of a fine book. Or, instead of polling the teachers, he can listen in on their discussions, as at the meetings of the MLA and the several AAT's. Or he can read the views they express in their professional

journals. In one way or another, every publisher does these things. He asks, he listens, he reads. And where does it get him? Not very far. Because it soon becomes apparent that speakers A and B at the MLA stand at the opposite pole from speaker C at the AATF; and writers D, E, and F in the French Review or Hispania or the German Quarterly would seem from their written words to have almost nothing in common. Who is speaking for a significant group and who is speaking for himself alone?

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Perhaps, though, from all these sources the publisher (whom we will call Mr. Smith) gets the impression that a large number of teachers want a collection of French literary works, first-rate in every way, but presented on a strictly elementary level. The idea strikes him as an idle notion, but he tries to keep an open mind. He talks it over with several teachers, and one of them (whom we will call Professor Brown) volunteers to prepare just such a book. He knows precisely what to include in it, just how to make his texts accessible to the beginning student. Professor Brown's enthusiasm is so contagious that Mr. Smith finally encourages him to go ahead with the project. He does. In less than a year he triumphantly sends in his manuscript. In the meantime, Mr. Smith has been doing some thinking and some investigating. His thinking brings him back to the belief he started with, that this whole plan is impossible of achievement. His investigating discloses that Professor Brown has not taught beginners in years; could it be that he might find it hard to keep their difficulties in mind?

As Mr. Smith reads through the manuscript, his heart sinks. Even his worst misgivings had not come near the truth. The texts are there, the beautiful lines that he too loves; but how far beyond the beginner's reach, and how weighted down with commentaries and introductions and translations. Mr. Smith tries to put himself in the position of the student meeting these great writers for the first time in this guise. He shudders. But what can he do now? Send the manuscript back to Professor Brown and say he can't publish it? He will make an enemy if he does; for he did encourage Professor Brown to begin work on it in the first place. He thinks the situation over. The book obviously won't do for beginners; but maybe at the intermediate level it would be possible—maybe there is a market there. So he asks Professor Brown to take out about half of the selections, to simplify a number of the others in some way, and to eliminate approximately a third of the notes. Professor Brown unwillingly agrees to work on the manuscript with the intermediate class in mind. He returns it in three weeks, with four of the easier selections marked for deletion and with lines drawn through some thirty of the footnotes. The remaining notes have of course not been renumbered.

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Against his better judgment, Mr. Smith decides that he is in too deep now to get out, and that he must publish this book. He hopes that in the process of editing he can bring the texts a little closer to the desirable level of difficulty and make them a little more appealing to the undergraduate reader. After a year of editing, pleading, arguing, the book appears. It satisfies nobody. Professor Brown is angry because his manuscript has been mutilated beyond recognition. Mr. Smith is discouraged because he knows it is too hard for intermediate classes (he wanted an elementary book!) and not complete enough for advanced ones. The profession at large ignores it completely. Ten years later, of the original 3000 copies all but 965 are still lying on Mr. Smith's warehouse shelves; and most of the 965 were gift copies. Now, whose fault is this? Nobody's, at least not any one person's. It was just a series of mistakes in judgment on both sides. But you can't blame Mr. Smith for being pretty cautious the next time somebody approaches him with an offbeat idea, can you?

And I haven't said anything about the "timely" books that are so long in coming out that their timeliness serves only to date them. You can name several like that; or if you can't, every publisher can. And then there are the books for which there was a crying need; only it turns out that most of the crying must have been done by the author, who isn't giving that course any more now, and a couple of his friends, each of whom uses the book for one year. And there are still other nightmares, for many of which the publisher must accept his fair share of the blame.

But this is too black a picture. Teachers do write good books, very good books, both from the scholarly and from the financial point of view. These books find their way into print and are successful for a while. But then the popular taste (or a segment of it) changes all of a sudden, and a few people wonder why the textbook world has not undergone a similar transformation. How could it? It takes time to write a good book. When the book is written, some publisher recognizes its merit and accepts it; but he has other irons in the fire, and they must be disposed of first. When they are out of the way, he begins editing the new manuscripta long and tedious task. That takes time. And the book must be designed. You can't throw a manuscript at a printer and say, "Print this!" You have to tell him in the most explicit detail exactly how to print every line. That takes time. If the book is to be illustrated, photographs have to be chosen, drawings made and turned into cuts. That takes time. The manuscript has to be set up in type. That takes time. Galley proofs, page proofs, plate proofs have to be read. That takes time. So there is always a very considerable lag between current theories of teaching and the textbooks from which current teaching must be done.

Furthermore, consider the position of the publisher who has a hundred or so modern language textbooks listed in his catalogue. Consider his position, I say, when you tell him that all these books are obsolete, when you urge him to scrap them all and start afresh with books conceived on the new plan (whatever the new plan may be at the moment). How does he react? Well, in the first place, he doesn't believe you. He has seen tastes change before, and then change back. He is suspicious of the avant-garde. He knows that it sometimes gets so far ahead that the rest of the army never catches up with it. Besides, he knows that many people must like his books, because they still buy them in respectable quantities. So he isn't sure whether you represent the body of the profession or (forgive me!) the lunatic fringe. And even if you convince him that you really have the answers this time, what is he to do? He has a tremendous investment salted away in those "old" books of his. He can't just junk them. And can he possibly bring out a whole parallel series, "new style," to compete with them? If his edition of Candide reflects the taste of an earlier generation, can he afford to publish a new edition simply to take off the figleaf—only to run the risk of having to put it back on for the next academic generation? Call it the dead hand of the past if you will, but the world of textbooks is a world where change is slow. This may be exasperating at times, but on the whole it is a good thing. It keeps us from being swept off our feet every year or so by the alternating or conflicting tides of theories that are born with the moment and hardly live to see the moment die. And we may be sure that more permanent trends will inevitably produce their textbooks in time; for what is sterile dies, but what is fertile lives and bears fruit.

Textbooks are of necessity imperfect, because at every step they are the work of fallible human beings. They can never measure up fully to any one teacher's specifications, because they must represent a compromise between various sets of specifications. They can never please all teachers, because not all teachers are in agreement with one another or even with themselves at all times. They can never quite keep up with changing styles and fades. But take them as a whole, I think they are pretty good. After all, they must be: didn't we ourselves learn from them? Yes, of course, but

Why Can't We Have Everything?

You can't have everything because you are not willing to pay for it. Everyone knows that the smaller the market a given product commands, the higher its price must be. This is just as true of textbooks as of any other commodity. And, like any other commodity, a book can be priced right out of the market. It is hard to say at what precise point this will happen, but in practice every publisher must assume that it will happen if a book gets very far out of line with other books of comparable nature and size. When a manuscript is submitted to him, therefore, he tries to predict both its cost of production and its potential market. If the relation between these two figures leads to an excessively high price, he is almost obliged to reject the manuscript.

I say "almost," because actually every publisher does from time to time bring out a book that cannot pay for itself. He does this to create good will for his firm, or perhaps even because

he feels that it is his duty to make a few excellent but financially unrewarding books available to his customers. Naturally, he will not set exorbitant prices on these books, for then no one would buy them, and he would be defeating his own purpose. Instead, he takes it for granted from the outset that the price he charges for one of these "prestige" books will not defray its cost, and that this cost must be paid out of the profit from more lucrative publications.

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The number of prestige books currently in print would be greater than it is, but for two important facts. One is this embarrassing truth: books not originally undertaken as prestige books at all, may nevertheless turn out to be just as unprofitable as they; and, as young cuckoos are reported to do, these push the legitimate offspring out of the nest. The other disturbing factor is the constant increase, of late years, in the cost of book production. Lay the blame where you will, it is a fact that the cost of printing and materials has risen enormously in this country during the last few decades. If the American way of life means a higher standard of living for all, then wages go up. If wages go up, then prices go up. Actually, book prices have not risen at anything like the same rate as production costs. In order to keep their books within the customers' reach, publishers have reduced their margin of profits to a bare minimum. And since it was this margin of profits that could absorb the cost of financially unprofitable ventures, publishers have come to feel less and less free to multiply such ventures unnecessarily.

With few exceptions, then, a book must show promise of paying its way while selling at a reasonable price. Otherwise it cannot be accepted for publication. This explains why there are no American editions of Chrétien de Troyes, of Villon, of La Rochefoucauld, of the Celestina, of Góngora, of Guevara, of Goethe's Wilhelm Meister, of Klopstock, of Boccaccio, of Petrarch. These are books for which the total American market is small. They would be very desirable in certain situations, but a realistic view of enrollments and texts used will convince you that their sales would amount at best to a slow trickle.

"But why do publishers keep putting the

books they do have out of print?" On the face of it, you might think that once a book had been printed there would be no further expense connected with it, and that after a certain moment all sales would be pure gravy. Unfortunately, this is not quite so. Plates and printed books have to be stored, and even space costs money; so do inventory taxes. As time goes on, the plates have to be repaired if the text is to remain legible. When the printed copies are exhausted, the plates have to be brought out and made ready for the presses, after which the entire process of printing and binding takes place as for a new book, with all its attendant expenses. These are by no means negligible. They include the cost of paper, ink, and cloth, not to mention the salaries of all those who have a part in the operation. There comes a time, therefore, when the continuing sales of a book will not meet even these expenses, and under normal circumstances it must be put out of print.

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"But why can't we at least have the classics?" To put it bluntly, because you don't want them. At least, you don't want them badly enough. Of the pre-1800 modern language classics which still figure in American publishers' catalogues, the majority are there either because they sell too slowly to exhaust the first printing, or because they are among the unprofitable prestige books that these publishers maintain as a public service. And we have seen that the pressure of rising costs is making prestige books a luxury that a publisher can ill afford. Besides, when his sales of one of the classics dip toward the vanishing point, the publisher begins to wonder if he is really performing a public service in keeping it in print. Is he? If so, to whom?

Now, this being the situation with the classics already in print, is it surprising that publishers are not rushing to swell their ranks? Even apart from considerations of return on his investment, a publisher likes to feel that he is not entirely out of touch with the profession he purports to serve. Though he may conceivably not always follow it with sheeplike docility, he does hesitate to display the arrogant attitude that everybody is out of step but him.

What is the explanation for this state of affairs? Why do American editions of foreign

literary masterpieces go begging in American schools and colleges today? I can think of six explanations. Each plays its part in the final result.

Point One: The classics are apt to be hard. De guerre lasse, perhaps, a teacher may decide to use easier texts in their place. I shall prudently refrain from naming these easier texts.

Point Two: The classics are of the past; they lack the contemporary appeal of the great twentieth century writers. So another teacher will want to read only these. Unfortunately, the difficulty of these great modern writers rules out a great many of them too (Point One), and there is a tendency to fall back on the same "easier texts" as before, or their equivalents of fifty years later.

Point Three: A third teacher will decide that literary texts are not for his classes. He wants his students to read extensively in "culture," "civilization," and "area." So they read prepared texts containing facts and information.

Point Four: Still another teacher is concerned only with the spoken language. If he reluctantly admits any literary book into his classroom, it is one which mirrors faithfully the language of current speech. And this is not going to be Racine or Lessing or Calderón.

Point Five: Foreign competition. Just as the demand for editions of Walt Whitman is greater in America then it is in France, so the demand for editions of Baudelaire is greater in France than it is in America. Consequently, editions of Baudelaire are more plentiful and cheaper in France than they are here, because they can be printed and sold in larger quantities. Furthermore, printing costs in France are substantially lower than in the United States. These are inescapable facts. The result is that imported foreign editions of foreign classics are often cheaper than comparable American editions. Besides, many teachers like to use books printed abroad, either as a kind of realia or merely to keep their students away from English notes and vocabularies.

Point Six: Requirements in the modern languages are not, like those in Latin and Greek, crystallized and set. Everyone knows that in fourth year high school Latin you read the first six books of the Aeneid, omitting the fifth. But no one has ever decreed on a nation-

or state-wide scale whether it is more desirable to read Tartuffe or Le Misanthrope or L'Avare. However fortunate this may be from one point of view, it does nevertheless lead to a great dilution of the market for any one of these plays and for hundreds of other comparable books in all the modern languages.

In naming these causes for the plight of the modern classics, I am not assigning guilt to anyone. There are no villains in this picture—only human men and women working for the ultimate good of their students as they see it, but frequently differing about what this ultimate good is. Many aims and many "approaches" are of themselves good and can be defended. But it ought to be understood that a great diversity of aims weakens the total position of modern language teachers, and means that some of the smaller groups are going to be left with a meager supply of working materials.

We have seen how hard it is to publish books and keep them in print when the demand for them is small, no matter how inherently valuable the books themselves may be. And we have examined the factors that put one very significant class of books—the modern classics—in this category. And now, with this background of why we have the books we have and why we don't have the ones we don't have, we can ask ourselves this question:

What Can We Do About It?

Fundamentally, this can be resolved into two component questions: (A) What books ought to be published, and (B) How can we make it possible to publish those which are not good risks financially? The others, of course, can take care of themselves.

First, what books ought to be published? Ideally, there should be good books to represent every significant school of thought in a given subject, and in numbers roughly proportional to the size of the groups involved. Unfortunately, it is not easy to evaluate the relative strength of these various groups, or even to decide which of them are significant. This almost has to be done on a trial-and-error basis. No amount of questionnaires will do it accurately. No amount of manifestoes from or speeches delivered by "leaders" in the pro-

fession will do it. The little men, the quiet men, will read the manifestoes and hear the speeches, then go home and teach the way they please. So the publisher must be guided largely not by what he hears or reads, but by his own experience. If you want to influence that experience, and consequently the future behavior of every American publisher, you can do it in these ways:

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- (1) Read the new books the publishers send you. Read them carefully. Understand in every case what the author's goal is. Is it your goal? And how well does he accomplish what he set out to accomplish? Discuss these books with your colleagues, compare them with the books you have used in the past. Ask yourself of each one: Will it work here, with me to put it across and my students to get it? If you think one of the books will work under your conditions, if it really stands for the things you believe in, then order it. Otherwise, look further. Because when you, all of you collectively, have made your choices, the publishers interpret those choices as your votes for or against certain methods, certain techniques; and their own future conduct will vary as you choose one book or another.
- (2) Tell the publisher what you think of his book after you have used it. He will value your comments, whether general or specific. If you tell him that condicion on page 194 should have an accent, he will thank you and try to correct the mistake in the next printing. If enough of you tell him that you do or do not like the book as a whole, and why, he will surely bear your opinions in mind when he is deciding whether to accept or reject his next manuscript.
- (3) Read and listen to the discussions of textbooks and methods in your field. Join in these discussions yourself. Present your point of view. You may find many who agree with you and who were timidly hoping that someone would contradict the speaker. For the opinions voiced from the rostrum are not necessarily those of the audience that seems tacitly to approve them.
- (4) Write your own textbook. Be sure, though, that you represent a substantial number of teachers in your general approach, and that you really offer some improvements over other books of a similar nature. If you can, try

your book out in mimeographed form first, and get your friends to try it out for you and to give you the benefit of their criticism. Then submit it to a publisher. Choose one, incidentally, who doesn't have precisely this type of book already, and who therefore might be interested in adding it to his list.

In these ways, you can exert a very powerful influence on the kind of modern language text-book that will be published in the future. And the more of you there are who exert this influence wisely and after due reflection, the better and more generally satisfactory the textbook of the future will be.

Now we come to the other problem, the matter of books that are good but that hold out to the publisher little prospect of financial return. What can we do about them? I would suggest the following measures:

(1) As far as it is consonant with your beliefs and convictions, be willing to compromise on small points so that you can agree on big ones. Band together with others whose ideas are not too different from your own, and with them present a solid front. In this way you can demand one financially profitable book instead of four or five which could not pay for themselves; and remember that it is the financially profitable textbooks that get published. So the result may be the difference between an inadequate representation of your views in textbook form, and no representation at all.

(2) Form a committee for each language, to draw up a list of desiderata.² These committees could be named under the auspices of the MLA or of the AAT's. Each committee should not present simply its own wishes; it should sound out as thoroughly as it can the wishes of all the teachers it represents. It should be able to say

with a fairly good conscience: This is what our profession wants and needs. The committee should draw up its lists in approximately this fashion: (a) Decide which authors and which works not currently in print are most urgently needed, and the kind of edition of each that would be most suitable. (b) List these, as far as possible, in order of probable sales; for this means benefiting the largest number of users. (c) List those books now in print which should be kept and those which should be allowed to go out of print.3 But remember that the alternative may be not a better edition of the same work, but no edition at all. Then, send copies of these lists to every standard publisher of modern language textbooks, and make them accessible (as in PMLA, the Modern Language Journal, the journals of the various AAT's etc.) to every teacher who is likely to be interested. When all know what is needed, then all can work together to supply it.

(3) Maintain a central clearing house, to which a teacher could report that he was preparing an edition of a certain work, and to which a publisher could report that he had accepted this work for publication. This system would avoid much wasteful duplication of effort; it would channel labor and money into projects that complemented each other instead of competing against each other. Here is a concrete example of what we could avoid: Until recently, there were four American editions of Tartuffe; all four were losing money, so all four were put out of print; and now there is none. If there had been only one in the first place, it would probably still be in print. Not only that, but the time and money that were invested in the other three could just as easily have gone

³ A committee headed by Professor Archibald Mac-Allister of Princeton University has prepared a "descriptive list of available texts which have proved suitable for the direct method, liberally construed, in the teaching of literature and of language through literature." This list appears on pages 8-30 of the Reports of the Working Committees, 1955 Northeast Conference on the Teaching of Foreign Languages; Editor, Germaine Brée, New York University, 1955. Many of the books listed here are foreign publications, and I regret to say that one or two of the American publications listed as available are actually out of print.

⁴ This unfortunate situation was pointed out by Professor Harold L. Clapp of Grinnell College, in the French Review for May 1955 (page 528).

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¹ For some of these suggestions, I am indebted to my friend and colleague Dr. Vincenzo Cioffari; for others, to Professors Carl L. Johnson and David M. Dougherty of the University of Oregon, who expressed similar ideas at the 1955 meeting of the AATF.

² A committee headed by Professor Jack M. Stein of Columbia University has drawn up a list of specifications for German texts of various kinds. These lists, which are the result of a fairly extensive polling of German teachers, should be a most useful guide for authors and publishers alike. They are printed in the German Quarterly for March 1954 (page 75: the raw material from the questionnaires) and November 1955 (page 228: final digested report).

into other Molière plays, and these also might still be available.

- (4) In this connection, here is something the publishers can do. Where there exist such rival editions, instead of putting them all out of print, the publishers concerned could get together and decide whether one of them ought not to survive, and which one. They would have the opinions of the teachers to guide them (2c above), and indeed they might even collaborate in forming those opinions. Sales figures are, of course, a jealously guarded secret. But point out to the publishers that two or more comparable editions are directly competing for a marginal existence and I have a feeling that each one will tell you how well his particular edition is doing. It's worth asking, anyway.
- (5) There is another service you can render. It will benefit the publishers, but it will also benefit you, and that is why I suggest it. Set up another committee of responsible teachers in each language. Then let it be known that this committee will examine manuscripts for publishers and report (not as individuals but as the representatives of all their colleagues) whether or not these manuscripts meet the standards and the requirements of the profession. Publishers do, of course, have teachers look over manuscripts for them; but perhaps they select teachers whose opinion is not typi-

cal. A committee would have a wider basis of judgment.

(6) One last suggestion. If a book is desirable but the commercial publishers won't tackle it, try the university presses. University presses occasionally can and do bring out textbooks. I should think they would be particularly susceptible to the appeal of the classics, especially if they were approached not in the name of one teacher but in the name of the whole profession. As for privately printed or mimeographed books, I should anticipate difficulties of distribution and publicity; but as a last resort these channels also ought to be cautiously explored.

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Conclusion

Teachers and publishers in the modern language field have a common task. Their living depends on how well they perform this task. Since this is so, there is no room for mutual incrimination back and forth, or for bickering and dissension within either rank. Our position is not strong enough to allow us that luxury. What we need to do, what we must do if we intend to survive, is to make sure we know where we want to go, and then pull together in that direction.

FRANK M. CHAMBERS D. C. Heath and Company

WILLIAM MILWITZKY

1875-1956

With the passing of William Milwitzky the National Federation of Modern Language Teachers Associations and the cause of foreign languages and cultures have lost a staunch exponent and defender.

Trained in the finest traditions of European as well as American scholarship, Dr. Milwitzky was an exemplary teacher devoted to the highest ideals of learning. Throughout his long career he always gave freely and cheerfully of his time and unbounded energy for the welfare of his students and colleagues through active and effective participation in many professional associations and activities, both regional and national in scope.

William Milwitzky will be affectionately remembered by all who were privileged to know him and to work with him as a true devotee of learning and lover of his fellowmen. Are alone vale.

C.P.M

Who Is Being Exploited?*

I REMEMBER very well the often quoted statement by modern language teachers "To learn the language of other peoples, to study their culture, is to know them, to understand them and the only way that will eventually lead us to live in harmony." In substance understanding is the key to the solutions of many problems not only relative to all levels of international understanding but all situations, domestic, professional or otherwise. Yet how many of us modern language teachers practice what we preach?

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For many reasons which I shall not try to enumerate here, the language teacher feels resentment toward the linguist; considers him an intruder invading a sacred domain. Yet he refuses so much as to read any material that smacks of linguistics. On the other hand, the linguist often states that language teaching would improve considerably if his techniques were applied. Yet it hasn't been until recent years that any effort has been made by some linguists to tell us what and how some of their techniques and principles may be applied to language teaching. I am not advocating at this point that all language teachers set about to learn the theories of linguistics. To do this might possibly create an ideal situation but the fact remains that technical words such as phonemes, morphemes, leave the uninitiated cold.

In this atomic age the accumulation of experience helps us do things faster, perhaps better, but in any case as we strive for a given goal, we seem to attain it with greater ease than did our forefathers. Let me draw a parallel. Suppose we have two individuals who are given identical automobiles. They are to start from Pittsburgh and their goal is Harrisburg or vice versa. One decides that he wishes to reach his goal in the shortest way possible, so he takes the Turnpike and after he reaches the goal, he

wishes to explore its fascinating spots, its people and enjoy it. The other thinks that it might be easier and pleasanter to travel along the side roads, enjoying the scenery, bearing the discomforts of unrepaired roads and finally arrives at his goal, tired, disgruntled, many hours after the other contestant. He would not care to make the trip again and after he reaches Harrisburg he feels so fatigued that he wants to have nothing to do with its people, nor the fascinating spots; rest is what he wants and all he can say is "Thank God it's all over!" This is in reality the reaction of our present day students.

The accumulation of experience of many men gave us better and safer roads. They overcame many obstacles reducing curves to a minimum, cutting long tunnels through enormous mountains and by proper grading reduced the mishaps considerably. How many of us would say that we have not profited by the results of scientific experimentation carried on by these men for years?

Let not the traditionalist think that I have a bone to pick with them, for I, myself, am not a linguist but a language teacher. I'm advocating, however, that we take a look at what the linguist has to offer. First of all, let us see what a linguist is. A linguist is a person who studies the science of language. He is not a language teacher and in the majority of cases he cannot even speak the languages he analizes. He is a specialist and as such, we should respect his judgment the same as we respect that of a lawyer, doctor, etc. There are those who ignore meaning in their linguistic analysis, a thought which would horrify the language teacher, but there are also others who believe meaning to be an integral part of their analysis.

Perhaps if we turn back a few years we can explain the misinformation which planted the the seed of dissension between the language teacher and the linguist of our time. During the course of World War II, the linguists and not the language teachers were called upon to or-

^{*} Through a grant from the Fund for the Advancement. of Education in 1955-56, the writer investigated linguistics as applied to the teaching of modern languages.

ganize language training programs. The linguists did an admirable job and they are to be commended but did they use principles of linguistic analysis in their teaching? No! The theory that these scientific linguistic principles can be applied to language teaching is a myth. There has developed a tremendous confusion between the application of scientific linguistic principles and of pedagogical principles. Through my own personal experience in discussing this matter with linguists, I find that some well established linguists (already linguists prior to World War II), maintain that the principles or methods of scientific linguistic analysis cannot be applied to language teaching; that they are two things distinctly apart. On the other hand, some new linguists (since World War II) insist that these principles can be applied to language teaching. But, when pressed for further detailed explanation, illustration and what have you, they have no answer.

Bloomfield's Outline Guide for the Practical Study of Foreign Languages, has, for example, been included in bibliographies for applied linguistics to language teaching. It is an excellent outline in what it proposes but it certainly does not tell one how to teach a language. It tells one how to go about analyzing a language with or without the aid of a linguist, but one must have an informant. The approach presupposes some linguistic background.

The linguists have been for years and still are working on and improving their theories on linguistics. They have not really studied the question thoroughly as to how their linguistic results may be applied to language teaching.

There is, however, one thing for which we should thank the linguists, much as it may hurt our pride, and that is, that the linguists on taking hold of the helm during World War II and doing the job so well, served as shock treatment. This shock treatment we resent so much because it made us aware of our complacent inadequacies.

Now, a little ointment to soothe the fevered brow. The misnomers "applied linguistic principles to language teaching" are basically pedagogical principles. Most of them existed long before the advent of World War II linguists, the Berlitz Method,2 for example, with one difference. The Berlitz Method does not allow the use of the native language at all; the linguists use it for grammatical analysis. Many of these so called principles have been applied by good language teachers but you, yourselves, can judge as you see them in the following pages. The linguists did succeed, however, in so organizing and systematizing their linguistic material that a teacher can be sooner and better prepared for the task of language teaching, rather than leaving it to long years of experience and trial and error to become a master. I do not wish to minimize the importance of experience, not at all. In fact, I have heard linguists say that nothing can replace experience. The results of linguistic analysis is what benefits the language teacher, and the conscious application of these results is what we might call applied linguistics.

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The oral-aural aspect of language is of utmost importance to the linguist. This is his first step in language teaching and he follows it throughout. This seems to be a very natural beginning, since the child even in learning his native tongue spends an average of five years learning the language. It is not until he has many established patterns of speech in his mind that he is taught to read. The inevitable question that arises is that to teach children is a different story from that of teaching adolescents or adults. Very true. Two factors that favor language learning in the early stages of childhood are: 1. The child does not have certain speech habits adamantly established; his articulatory abilities and the system of grammatical habits are quite flexible. 2. His world of experience is tremendously limited and thus the acquisition of a new language is a slow process to him and as he grows in experience so does his language. On the other hand, let us see the difficulties of an adolescent adult. 1. He established speech habits, particularly that of a grammatical system and of an articulatory process. It is necessary to break these barriers and reacquire the articulatory and grammatical flexibility he once

¹ Leonard Bloomfield, Outline Guide for the Practical Study of Foreign Languages, Linguistic Society of America, Baltimore, 1942.

² Gerhard, J. Stieglitz, "The Berlitz Method," Modern Language Journal, vol. 39, no. 6, Oct. 1955, pp. 300-310.

had. 2. Their world of experience is so great that he immediately becomes exasperated when his limited command of the new language does not allow him to express all that he feels and thinks. They forget that it is a growing process and he must be patient with it.

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Establishing that the oral-aural aspect of the language is of utmost importance, how does the linguist propose to tackle it? The linguist capitalizes on the following factors: forming habits, systematization of presented material, intensive pattern and pattern practice, contrasts and substitutions.

Physiological phonetics is a very important point that must not be ignored. The linguist is not necessarily concerned with the minute phonetic differences of each sound represented by one letter. He is concerned, however, with the physiological description of sounds of the new language (from now on called target language) which are not found in the native language of the student or those that differ greatly. This of course implies the necessity of a thorough knowledge of the sound system of both the native language and the target language. The fact that one speaks any language perfectly does not imply that he is familiar with the articulatory intricacies involved in the production of the sounds that form the language. Therefore, the fact that one speaks a language like a native does not presuppose that one can teach it. The teacher must know or be fairly well acquainted with the phonetics of both the native and target language. Suffice it to say that many language teachers have acquired this knowledge through years of experience. The important thing is to what extent they apply this knowledge and in what ways. It goes without saying that the student should not be burdened with technicalities, for he has enough to do being exposed to the target language. Once the teacher has acquired a reasonable understanding of the phonetics of both languages he should describe the articulation of the sounds in as simple a language as possible. Which sounds he should concentrate on fits into the next item, phonemics, when we talk of new habits, patterns, contrasts, etc.

By and large the target language dealt with here will be Spanish but the basic principles can be applied to any language. Because of the simplicity of the Spanish sound system the problems of pronunciation are few compared with French and German. Nevertheless, we must not be misled by its simplicity. The presentation here is by no means exhaustive. A more extensive treatment is under preparation for Spanish by the author. Were our native language Spanish and the target language English, our problems would be greatly multiplied. By discussing a few of the problem sounds, I shall endeavor to present the underlying principles of applied linguistics.

In introducing the student to the new language it would be wise, let me say imperative, to do it orally without access to the written forms. In other languages, phonetic texts may be an aid but I think unnecessary for Spanish. The individual sound should not be presented in isolation but in useful phrases that form part of the students working vocabulary and should be repeated over and over until each phrase is a meaningful whole so that they react to it as if it were a recognizable stimulus. This procedure should be religiously followed throughout the course and will prove most effective in learning the structure of the language, as well as new vocabulary.

Frequently, the student is misled by remarks made by the teacher, that a given sound in the target language is like a given sound in English. For example, I remember reading somewhere that the Spanish a is pronounced like the first element or first half of the English letter i (ai). I think it best to forego most of these comparisons and produce the sounds in context, having the students repeat until they have mastered the sound. In some cases it might be necessary to describe the physiological articulation of the sound but try pronouncing it without reference to the symbol that represents it. In the early stages of language learning, the visual image of the symbols doubles the task in learning since the student unconsciously gives the symbol the value it has in his own native language. The purpose of constant repetition without recourse to the written symbol, is an effort to make the student regain the articulatory flexibility he once had as a child and prove to him that any sound can be pronounced if one persists.

As we all know, the vowel system of Spanish is relatively simple. There are five basic vowels

and they should be introduced in at least a word, if not a phrase. Let us take for example the word piso. With this word we can substitute the other four vowels and give a meaningful idea at the same time as we learn the five vowels, namely: piso, peso, paso, poso, puso. Here the student can begin to feel the contrast between the vowels and realize that the substitution of one single vowel changes the meaning of the word completely. This method of substitution will play a very important part in learning the structure of the language. It is a well known fact that the e and o have a more open sound in a different environment such as in verde and horno but the student should not be troubled with them since in most cases the very nature of the environment modifies these sounds. This holds true for most variations of contiguous consonants.

The problem of the consonants is more complex but not too much so. First let us see how many consonantal sounds exist in Spanish that theoretically are lacking in English. If the pronunciation we use is that of Spanish America, we would say that there are two: (rr, r initial in a word and after n, l, & s), and the \tilde{n} . If we were to use the Spanish pronunciation of Spain, we would add at least one more (ll). This pronunciation, of course, is also found in certain regions of Spanish America. The pronunciation of the θ (c before e and i as well as the z) fits more into the next paragraph because English does have the consonantal sound; it can be stated that the English equivalent exists in the letters th of thin. Once again, the sounds should not be introduced in isolation but in useful words or phrases.

The greatest problem will be that in which both languages have the same symbol for a similar of dissimilar sound. They are: p, t, k, b, d, g, r, l, s and j. Let us consider only one or two. The Spanish p is minus the aspiration of the English p. An English equivalent does exist but the student is hardly aware of it. Paper for example, shows that the first p is aspirated but not the second. The most troublesome consonant is the single r (also rr discussed above). In English it is a retroflexed r whereas in Spanish it is a flapped r. This sound does exist in English, however, in words like paddy, pity, water, in some dialects of American English.

Another perplexing problem to the student is that of familiar consonantal sounds appearing in a different environment in the target language. This is no problem in Spanish but German for example has an initial (ts) sound whereas it appears only in medial and final position in English (German Zeit, English flotsam, lots). The students find it difficult to make this adjustment.

The student will soon realize that, whereas, practically all English single consonantal sounds are possible in any position—initial, medial, final—all Spanish single consonantal sounds may appear initially except the sound of the flapped r which automatically becomes trilled. They may all appear medially, but in final position the only possible single consonantal sounds are d, n, l, r, s, the j in a few words and the k in words of foreign origin.

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Concerning the consonant clusters there should be little problem, once the student has learned the value of the Spanish single consonants, because English, in addition to other combinations, has the same clusters initially as Spanish, that is: p, b, f, k, g plus l or r and t, dplus r. The medial clusters in both Spanish and English are more complex but in the majority of cases those that Spanish permits, also exist in English, perhaps with the exception of θkr which rarely occurs in Spanish itself. It might be pointed out that in Spanish, two or threeconsonant clusters are common and fourconsonant clusters do exist. The Spanish consonant clusters are mostly those permitted initially as indicated above and in the threeconsonant clusters, the last two consonants are the same as those permitted initially. In final position there is no problem because Spanish does not allow consonant clusters in this posi-

The objective of the teacher is not to impress the student with these technicalities but to choose and emphasize these differences, presenting them in a systematic order in the exercises used for drill and not dwelling on the equivalent sounds. After the student has had two or three weeks of constant drill on the whole sound system of the target language, the written material should be presented and further physiological description of the articulation given if necessary. Bear in mind that the

individual sounds should never be introduced in isolation. It must be done in context.

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The matter of intonation and rhythm is quite frequently ignored in beginning classes. It should not be ignored because it is perhaps the most essential aspect of any language. From the very outset the teacher should be conscious of intonation. Individual sounds or individual words are frequently pronounced differently than in normal phrases or complete sentences. For this reason it is also advisable to introduce new sounds in phrases in order to produce the right sounds.

Fortunately the main intonation patterns of English and Spanish have a lot in common (intonation is loosely used to refer to the contour patterns of the breath groups). Both end in a descending intonation for a statement. However, it must be shown that Spanish ends at a much lower pitch than English; much the same as in English statements that convey the impression of boredom, disinterest or annoyance. They both end in a rising intonation for certain types of questions and also end in a descending intonation when the question is begun with an interrogative pronoun, adjective or adverb. Word order also plays an important role in forming English questions but that is the realm of structure. Thus we see that intonation is a meaningful signal in both lan-

The most striking difference between the two languages is that of English rhythmic stress and the Spanish or French syllabic rhythm. In Spanish all syllables, whether stressed or unstressed, are given almost equal length. Therefore, there seems to be no hurry in completing an utterance regardless of its length. English, on the other hand, places emphasis on rhythmic stress and in long sentences, syllables of lower stress seem to be telescoped so as to keep the rhythm. For example, the length of time to utter the following sentences is relatively the same:

The DÓCtor's a SÚRgeon.
The DÓCtor's a good SÚRgeon.
The DÓCtor's a very good SÚRgeon.
The DÓCtor's not a very good SÚRgeon.³

¹ Charles C. Fries, Teaching and Learning English as a Foreign Language, Ann Arbor, University of Michigan Press, 1945, p. 23.

The student should be made aware of these differences in order to facilitate the transition from the native language to the target language. The constant use of correct intonation and rhythm in complete utterances makes the student learn new patterns of speech which by persistence will become habits, and soon meaningful patterns and habits.

The matter of grammar (structure) is quite complicated and the amount of space allotted to it here does not imply that I wish to minimize its importance. As a matter of fact, more time will be spent in the class room doing work concerning grammar. Let it be known that grammar, as understood by the language teacher, has not been thrown out the window as many skeptics suppose. In grammar the matter of substitution, pattern practice, etc. are really principles of methodology and not scientific results. Again the linguists cannot claim credit for this. Many good language teachers have developed these techniques without having the slightest acquaintance with linguistic theories.

The main tenet of the linguist is that grammar should be taught by example and repetition rather than by paradigms, rules and translation. As much as possible, grammatical explanations should be withheld until after memorization. Through pattern practice the student continues his pronunciation exercises, continues learning set patterns of word order, intonation and meaningful signals in the construction of the language. In learning about the first person singular of the present indicative, for example, the student will have reached the conclusion or will have been told that -o is the signal of I and the yo is unnecessary except in cases of emphasis, contrast, etc. By this time the statement "Hablo español muy bien" has been used enough times so that he understands it automatically. Substitution of the verb helps him learn new verbs and further impress his mind that verb stem plus -o equals I as the doer of the action. For the sake of pattern practice, replace hablo with estudio, escribo, leo and new sentences have been learned. While the student is learning these verb forms by substitution he will have established in his mind the - español muy bien." This word order will no longer be a problem to him.

He will produce it automatically. When new tenses are being learned the same technique of substitution can be applied. Then for the sake of further drill the tenses can be substituted. For example, hablo can be substituted with hablé, (yo) hablaba, hablaré, (yo) hablaría, etc.

The example statement presented is certainly a simple one but the same technique of pattern practice and substitution can be applied to longer and more complicated sentences.

It might be wise to add some treatment of the ever difficult problem of agreement (gender and number) in Spanish which is non-existent in English. "Hoy presentan la hermosa película española." In this sentence the quick student will immediately be struck by the persistence of the final -a in the last four words. He may guess what the relationship is, others will have to be told. By repeating the sentence, then adding an -s to these four words, he grasps the importance of agreement. Likewise, the noun película may be substituted with a masculine noun and the student will automatically replace la by el and -a by -o except in español, in which case the -a is simply dropped. The important factor of word order can be learned by substituting the various words as in the paragraph above. In addition to absorbing the set patterns, substitution helps the student associate the type of words that can replace each other and thus assume they belong to the same class.

Vocabulary learning starts from the begin-

ning of class instruction. Substitution will be one of the most effective ways of presenting new vocabulary in meaningful context. Whenever possible, visual aids should be used. Acting can be most useful but it should not be carried to the extent of being ridiculous. Until the student is wiser, the use of the dictionary or glossary should be discouraged. Too often the student does not stop to reason and the dictionary can be misleading.

In the past many textbooks emphasized the fact that the student's vocabulary can quickly be increased by concentration on cognates. This is a false assurance that the student acquires. The vocabulary utilized should be useful to the student (conforming to the whole objective of the course). The apparently noncognate vocabulary which includes idiomatic expressions should be emphasized. The cognates will be learned by students on their own and in their stride.

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An important factor that can be brought to students as a vocabulary builder is that of functional and meaningful endings; that is, the equivalence of English to Spanish endings such as -dad, -or, -ción, -mente, etc.

A difficult problem not yet solved is that modern language textbooks (other than English as a foreign language) have not kept abreast with this trend. Unfortunately, only too often, the textbook dictates the procedure followed in teaching a language and too many texts are unsound.

Summarizing the factors that applied linguistics would emphasize we would include the following:

- 1. Oral-aural approach above all.
- Systematization of presented material on all levels (pronunciation, intonation, rhythm, grammar, syntax and vocabulary).
- 3. Emphasis on pattern practice drill and memorization.
- Postponement of grammatical analysis until after memorization.
- Translation from the target language to the native language reduced to a minimum.

Daniel N. Cárdenas

University of Oklahoma

English Cognates and Spanish Masculine Nouns

THESE lists of English cognates and Spanish masculine nouns aim at helping the English speaking student of Spanish to enlarge his vocabulary by noticing the corresponding forms in Spanish of the nouns of his mother tongue. Rules have been set down whenever nouns with a specific suffix in English show a uniform suffix in Spanish. To this effect, after having established the rule that English nouns ending in -ry become masculine nouns in Spanish that end in -rio (thus salary changes to salario, promontory to promontorio, dignitary to dignitario), a list follows of all such nouns that conform to the rule.

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We have been guided in this laborious but useful experiment by the belief that we should attack the problem of learning the vocabulary of a foreign language from the angle of the mother tongue of the student and not from that of the language to be studied. If this approach were followed, we would not include in the first year of a foreign language words pertaining to everyday life, but we would begin with words dealing with cultural life. It is a well known fact that the higher we rise from the vocabulary of everyday life, the greater number of cognate words is found. Guided by this belief, we should not begin by exposing our pupils to such words as rastrillo (rake), cepillo (brush), nouns totally unrelated to the corresponding English nouns familiar to English-speaking pupils; but with música (music); arquitectura (architecture), agricultura (agriculture). This choice of words would make it easier for the pupil to learn the foreign vocabulary, and it would encourage him in his study of Spanish by making him aware of the small difficulty that Spanish vocabulary offers to English-speaking pupils. Such a conviction is of paramount importance.

Moreover, by following this procedure, teachers would impart, from the very beginning, cultural information that would greatly help them in fulfilling the primary function of teaching, namely that of making cultured youths out of our pupils.

From the standpoint of method in teaching Spanish, we could use these lists from the very beginning with the result of familiarizing our pupils with Spanish word structure.

Once the teacher has explained that Spanish nouns are divided into two large groups: masculine and feminine, he can proceed to show how English nouns go into one or the other of the two genders. Writing on the blackboard, side by side, English nouns and their Spanish equivalents will serve the purpose of familiarizing pupils with Spanish pronunciation and with the consciousness of the similarity of English and Spanish vocabulary.

A short reference to the fact that sixty per cent of the English vocabulary is of Latin derivation, just as all Romance languages (French, Italian, Portuguese, Roumanian and Spanish) derive from that ancient language, would not be amiss. Cultural information of this kind is very useful in stimulating the pupil's interest in knowledge. Such information should be given at every opportunity. Nothing is more boring than an hour filled with unrelated words unknown to beginners. The interest of our pupils in cultural matters is of vital importance if we wish to make our teaching complementary to the teaching of English, history and the social sciences.

Before writing on the blackboard the various groups of English nouns and their Spanish equivalents, it would be helpful to warn the class that in passing from English to Spanish one notices some constant and uniform differences in spelling. Since these changes are constant, they should not be frightening.

Pupils can be shown, by way of examples, that Spanish has no double consonant except cc, rr, ll. Therefore the group ll in English becomes l in Spanish, gg becomes g, tl becomes t, ss becomes s.

aggressor—el agresor predecessor—el predecesor professor—el profesor It is to be noted that the English group cc in scientific words does not change in the corresponding Spanish nouns. Thus coccyx becomes coccix.

Another constant change is that of the initial s impure (s followed by a consonant or consonants) into es for reasons of euphony. The teacher can write on the blackboard some words in which these changes occur:

structure—la estructura study—el estudio

The English th becomes t, ph becomes f, mm becomes nm, y (in the middle of a word) becomes i, k becomes c.

thyroid—el tiroides
philosophy—la filosofía
immobility—la inmovilidad
immortality—la inmortalidad
typhus—el tifo
theorem—el teorema
system—el sistema

The English ch becomes plain c in Spanish.

Chaldean—caldeo chamber—la cámara champion—el campeón

The attention of the class can also be called to the rather elusive behavior of e in the middle of a word. In old words, when under stress, it changes to ie; while in modern words, it is likely to remain e. The teacher can be helpful only to a moderate degree in this case, but it is helpful to beginners.

mind—la mente (but "llevar a las mientes"—to remind)
sentiment—el sentimiento
compliment—el cumplimiento
department—el departamento
apartment—el apartamiento

As time progresses, the teacher can point out less uniform changes. Ct becomes t as in tincture, la tintura. It remains ct as in affectation, la afectación. It becomes cc as in affection, la afección; production, la producción.

After this introduction that can be parcelled into several lessons, the teacher can proceed to explain the group of nouns in Spanish and state, as to their formation from English cognates, that Spanish masculine nouns can be formed from several groups of English nouns.

We have divided the lists containing Spanish masculine nouns into twenty-four groups. We are fully conscious that our division rests only on a pragmatic basis. It has been tested in our classroom and it gives results.

Group One can be used as a pattern for the procedure that we suggest. It embraces nouns that remain unchanged in Spanish. The teacher can send a pupil to the board with the words first duly translated into English. "Pase Vd. a la pizarra, por favor." He will dictate two or three English nouns of group one and ask a pupil to form the cognates and write them on the blackboard. Only two or three should be written down. The rest can be formed orally by the best pupils in the class, while later the less gifted ones can be asked to repeat them, not once, but several times. The number of times can only be determined by the aptitude, alertness, interest and concentration of the pupils. In class work the only unchanging factor is the patience of the teacher and, to an extent, of the

We beg the teacher never to allow pupils to spell Spanish words with English letters. Thus the suffix-rio should not be pronounced r-i-o but simply rio in Spanish. Upon this beginning depends whether any success is achieved in having our pupils think in Spanish without translating from English to Spanish.

Here are the lists of the Spanish masculine nouns in their relation to the mother tongue of our pupils:

Masculine Nouns

Group 1. Nouns ending in -or remain unchanged in Spanish.

0 1	
English	Spanish
aggressor	el agresor
agitator	el agitador
author	el autor
candor	el candor
clamor	el clamor
color	el color
creator	el creador
editor	el editor
honor	el honor
horror	el horror
impostor	el impostor
inquisitor	el inquisidor
motor	el motor
oppressor	el opresor
orator	el orador
predecessor	el predecesor
professor	el profesor
stupor	el estupor
tremor	el tremor
tumor	el tumor

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English Spanish valor el valor vigor el vigor violator el violador

Exceptions

el olor

originator el creador, el inventor pallor la palidez, f.

Note: The English t remains in the words "impostor" and "editor," while in other cases it changes to d.

Group 2. Nouns ending in -ant, -ent, change to ante, -ente.

English	Spanish
accident	el accidente
adolescent	el adolescente
agent	el agente
Orient	el Oriente
president	el presidente
protestant	el protestante
student	el estudiante

Exceptions

consonant la consonante, f. disputant el disputador la serpiente, f. serpent

Group 3. Nouns ending in -ry change to -rio.

English	Spanish
accessory	el accesorio
anniversary	el aniversario
centenary	el centenario
dignitary	el dignitario
emissary	el emisario
glossary	el glosario
laboratory	el laboratorio
mercenary	el mercenario
mercury	el mercurio
promontory	el promontorio
purgatory	el purgatorio
salary	el salario
territory	el territorio

Group 4. Nouns ending in -al remain unchanged.

nged.	
English	Spanish
animal	el animal
arsenal	el arsenal
canal	el canal
ideal	el ideal
numeral	el numeral
pedal	el pedal
quintal	el quintal
total	el total

Exception

cardinal el cardenal*

Group 5. Nouns ending in -ate, -ite, -ote, -ute change to -do, -to without any way of determining either change.

English	Spanish
appetite	el apetito
brute	el bruto
certificate	el certificado
conglomerate	el conglomerado
creosote	el creosoto
delegate	el delegado
granite	el granito
magistrate	el magistrado
minute	el minuto
prelate	el prelado
salute	el saludo
state	el estado
tribute	el tributo
vote	el voto

Exceptions

azote el ázoe el hado

Group 6. Nouns ending in -ment change to -mento, miento.

English	Spanish
cement	el cemento
convent	el convento
document	el documento
firmament	el firmamento
monument	el monumento
nutriment	el nutrimento, el nutrimiento
presentiment	el presentimiento
sediment	el sedimento
sentiment	el sentimiento
testament	el testamento
torment	el tormento

Exception

el cumplimiento

Group 7. Nouns ending in -cle, -gle, -ple, -tle change to -ulo.

English	Spanish
angle	el ángulo
article	el artículo
circle	el círculo
corpuscle	el corpúsculo
muscle	el músculo
oracle	el oráculo
pinnacle	el pináculo
tabernacle	el tabernáculo
tentacle	el tentáculo
title	el título
vehicle	el vehículo

^{*} Notice that "cardenal" in Spanish also means "black eye."

Exceptions

apostle el apóstol miracle el milagro

Group 8. Nouns ending in -ist change to -ista.

English Spanish alienist el alienista anarchist el anarquista el analista annalist el antagonista antagonist el botanista botanist dentist el dentista el economista economist egoist el egoista fatalist el fatalista el humanista humanist latinist el latinista linguist el linguista el monopolista monopolist moralist el moralista el naturalista naturalist el organista organist orientalist el orientalista pessimist el pesimista pianist el pianista purist el purista quietist el quietista realist el realista el separatista separatist el socialista socialist specialist el especialista violinist el violinista

Exception

chemist el químico

Group 9. Nouns ending in -gram change to -grama.

English	Spanish
anagram	el anagrama
marconigram	el marconigrama
program	el programa
telegram	el telegrama

Note that when Spanish nouns ending in -a have the same root as English cognates, they are of the masculine gender.

Exception

parallelogram

el parallelogramo

Group 10. Nouns ending in -em change to -ema.

English	Spanish
diadem	el diadema
emblem	el emblema
poem	el poema
system	el sistema
theorem	el teorema

Group 11. Nouns ending in -us, -um change to -o.

English	Spanish
bacillus	el bacilo
circus	el circo
decorum	el decoro
encomium	el encomio
fulcrum	el fulcro
geranium	el geranio
lotus	el loto
museum	el museo
sanatorium	el sanatorio
tedium	el tedio
typhus	el tifo
vacuum	el vacuo

Exception

cranium el cráneo

Group 12. Nouns ending in -ss change to -so, -ix changes to -jo.

English	Spanish
access	el acceso
pass	el paso
prefix	el prefijo
progress	el progreso
recess	el receso
success	el suceso
suffix	el sufijo

Exceptions

abyss el abismo cypress el ciprés paradox la paradoja, f.

Group 13. Nouns ending in -oid change to -oide.

English	Spanish
alkaloid	el alcaloide
asteroid	el asteroide
metalloid	el metaloide
spheroid	el esferoide

Group 14. Nouns ending in -arch change to -arca.

English	Spanish
monarch	el monarca
oligarch	el monarca
patriarch	el patriarca

Group 15. Nouns ending in -cide change to -cida or -cidio.

English	Spanish
fratricide	el fratricidio, el fratricida
homicide	el homicidio, el homicida
parricide	el parricidio, el parricida
suicide	el suicidio, el suicida

Note: Two words are formed in Spanish from English nouns ending in -ide. Example—fratricide gives "el fratricida," a person who murders his brother, and "el fratricidio," the act of murdering one's brother.

Group 16. Nouns ending in -ogue change to

English	Spanish
catalogue	el catálogo
decalogue	el decálogo
demagogue	el demagogo
dialogue	el diálogo
pedagogue	el pedagogo
prologue	el prólogo

Group 17. Nouns ending in -ism change to -ismo.

English	Spanish
barbarism	el barbarismo
buddhism	el budismo
fatalism	el fatalismo
idealism	el idealismo
monarchism	el monarquismo
monism	el monismo
mysticism	el misticismo
realism	el realismo
skepticism	el escepticismo
theism	el teísmo

Exception

ge

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sophism el sofisma

Group 17. Nouns ending in -meter change to -metro.

English	Spanish
barometer	el barómetro
centimeter	el centímetro
diameter	el diámetro
thermometer	el termómetro

Group 19. Nouns ending in -er change to -ro.

English	Spanish
alabaster	el alabastro
center	el centro
cylinder	el cilindro
filter	el filtro
liter	el litro
register	el registro
sceptre	el cetro
spectre	el espectro

Group 20. Nouns endlng in -it change to -ito.

English	Spanish
credit	el crédito
debit	el débito
deposit	el depósito
merit	el mérito
pulpit	el púlpito
vomit	el vómito

Exceptions

bandit el bandido spirit el espíritu

Group 21. Nouns ending in -ice change to -icio.

English	Spanish
armistice	el armisticio
artifice	el artificio
novice	el novicio
sacrifice	el sacrificio
service	el servicio
vice	el vicio

Group 22. Nouns ending in -an, -in change to -ano, -ino or remain unchanged.

English	Spanish
guardian	el guardián
mandarin	el mandarín
ocean	el océano
organ	el órgano
pagan	el pagano
sultan	el sultán
veteran	el veterano
violin	el violín

Exceptions

assassin el asesino mandolin la mandolina, f.

Group 23. Nouns ending in -et change to ete, -eto or remain unchanged.

English	Spanish
baronet	el baronet
minaret	el minarete
minuet	el minuete
parapet	el parapeto

Exceptions

ballet el baile helmet el yelmo

Group 24. Foreign nouns that do not change in Spanish.

English	Spanish
armadillo	el armadillo
canto	el canto
gusto	el gusto
scenario	el escenario
torso	el torso
veto	el veto
virtuoso	el virtuoso

It is our sincere hope that this approach will be of help, be it limited, to our colleagues and especially to beginners in Spanish.

PATRITIA CRAWFORD
DOMENICO VITTORINI

University of Pennsylvania

Slips that Pass in Grammar

AS HAPPENS in most families, my parents did not always agree. When they disagreed, my mother would sometimes try to clinch an argument by saying she had read so-and-so in a book or magazine. My father would good-naturedly reply: "Ja, ja, Papier ist geduldig, da kann man drauf drucken, was man will." (Yes, I know, paper is patient, you can print on it whatever you wish.) Here are some things that have been printed in various grammars.

Most English grammars state that a word that modifies a noun or pronoun is an adjective, and that a part of speech is determined by the use of a word in a sentence. They also say that a pronoun is a word that stands for a noun. And in the same book, the same authors say that my is a possessive pronoun! My is used to modify a noun and therefore is an adjective. The possessive pronoun form of I is mine. In the sentence, Here is your book, I can't find mine, your is a possessive adjective modifying book. Mine is a possessive pronoun because it stands for my book. Going a step farther, most grammarians would say that in the sentence; This book is mine, mine is a possessive pronoun. It is really a predicate possessive adjective, just like, This book is small. The noun book is expressed and mine and small modify it. They do not take the place of book. The directly preceding, attributive adjective form is my, the predicate, subjective compliment form is mine. It looks like the possessive pronoun. Mine can be adjective or pronoun, depending on its use in the sentence, but my is an adjective. Similarly, whose is the possessive form of the interrogative or relative pronoun who, but although it comes from a pronoun, it is used as an adjective in such expressions as, whose book? or, the boy whose book, because it modifies the noun book.

There is nothing difficult about this. The rules are clear and simple. The part of speech is determined by the use of a word in a sentence, not by its derivation; an adjective modifies a noun or pronoun; and a pronoun stands for a noun.

In Spanish, in the expression, mi libro, mi is a possessive adjective because if modifies the noun libro. In, el mío está en la mesa, el mío is a possessive pronoun because it stands for mi libro. In este libro es mío, mío is a possesseive adjective, modifying, not taking the place of libro. Similarly, in French, in the expression mon livre, mon is a possessive adjective. The possessive pronoun is le mien. In the German expression, mein Buch, mein is an adjective. The pronoun forms are, meins, meines, das meinige, or das meine. Remember, use in a sentence, not derivation determines the part of speech. Broken comes from the verb to break, my is the possessive form of I, and whose is the possessive form of who, but they are adjectives because they are used as modifiers of nouns, regardless of their origin.

A Spanish grammar, which for several decades was considered an authority, and enjoyed wide-spread use, stated on one page that a possessive agrees in number and gender with the thing possessed and not with the possessor. On the opposite page was the following:

Singular

mi	mis	
tu	tus	
SII	SHS	

Plural

nuestro, a	nuestros, as	S
vuestro, a	vuestros, as	S
su	sus	

Obviously it should have been:

Singular	Plural
mi	mis
tu	tus
su	sus
nuestro, a	nuestros, as
vuestro, a	vuestros, as
S11	SUS

The singular and plural of the possessor, the personal pronouns, is a different breed of cats.

Singular	Plural
yo	nosotros, as
tú	vosotros, as
Vd., él, ella	Vds., ellos, as

Whether possessives, or subject forms—or any or any other forms except se and si—of the personal pronouns, the singular does not end in s, and the plural does.

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May I make a few grammatical suggestions that may have little or nothing to do with the patience of paper. French, German, and Spanish grammars list the conditionals in the conjugation of verbs, but very few English grammars mention them. Why? It can't be because they are not in common use. They are surely much more common than the future perfect tense which is listed by all of them. He would come and he would have come, are certainly more common than he will have come.

English grammars still insist that we should use shall and should with the first person, and will and would with the second and third persons. Very few people in the United States do so in their daily conversation, including most English teachers, after they have closed their grammars and stepped out of their classrooms. Most of us say, I will help you, and I would cut it. I wonder how long it took the grammars to change to you have and he has, from thou hast and he hath, after people used it in every-day speech. How much simpler it is to use will and would for all persons. And it is less ambiguous. In the sentence, If he were sick, I should go and see him, I should go may mean I ought to go, or I would go. It would make it easier to be consistent. I have before me a grammar in which the author gives the future as, "I shall, you will, etc." And in the same book he has these three sentences in succession: "I would buy it, I would tell him, and I would buy it."

Since present day public schools teach very little grammar, it is of the greatest importance for authors of modern language grammars to state rules simply and clearly, and to be conconsistent. Examples should be simple and common. One German grammar gives the nominative case of the personal pronouns like this:

ich du er, sie, es wir ihr sie Sie Sie The first verb is conjugated like this:

ich bin wir sind
du bist ihr seid
Sie sind Sie sind
er ist sie sind
sie ist
es ist

The next verb is conjugated like this:

ich zeige du zeigst er, sie, es zeigt Sie zeigen wir zeigen ihr zeigt sie eigen Sie zeigen

The next verb is conjugated like this:

ich habe wir haben du hast ihr habt Sie haben Sie haben er hat sie haben

A little later:

ich habe du hast er hat
Sie haben sie hat
es hat
wir haben ihr habt sie haben
Sie haben

A little later, several pages in this order:

ich habe gehabt du hast gehabt er hat gehabt wir haben gehabt ihr habt gehabt sie haben gehabt

Why not give all conjugations in one simple form, like

ich bin wir sind
du bist ihr seid
er, sie, es ist sie (Sie) sind

The teacher can easily explain the use of the polite form. If an author with years of teaching experience cannot, or will not, organize his material better, how can you expect the students to get a clear picture of the matter, half of whom could not make a grade of 50 on an English test like the following:

What tense is: a) I write

- b) I am writing
- c) I don't write

Give the 1st person singular, past progressive active of to write. Give the 3rd person singular, present passive of to see. Give the 3rd person singular, present perfect passive of to see.

You really can't make things too simple or too clear for students who in a whole year of German I cannot learn that German "a" is always pronounced only one way—like English "a" in ma and pa—never like English "a" in fate, fat, or all.

An author should not add to existing confusion by inventing new names for the tenses of a verb, especially if they don't make sense. In several recent German books for beginners, which in many respects are excellent, ich spielte in the indicative is called past tense, in the subjunctive the same thing is called secondary subjective, present time, or present subjective 2. In the indicative, ich habe es gesehen, is called present perfect; in the subjunctive the same thing is called the secondary subjective, past time, or the past subjunctive 2. Ich würde gewesen sein, is called secondary subjective, future perfect time. One grammar calls ich werde sein future, and ich würde sein past future, which is exactly as clear as black white, or should we say white black. I know the reason for calling ich wiirde sein past future, but the cure is worse than the disease. It would be far simpler to use the usual names of the tenses and explain the construction. We call I write present tense even though it does not always express present action. In the sentence, I always write with a pencil we express what I have done in the past and will probably do in the future, but I am not doing it right now. In the sentence, Tomorrow we go home, the time is clearly future, but we still say the verb is in the present tense. So let's call ich spielte past tense in the indicative and the subjunctive, and explain any special uses, such as: present for general statement, present for future time, future for present probability, conditional for past probability, imperfect subjective for present unreal condition, and pluperfect subjunctive for past unreal condition, etc. If we are going to rename all tenses for all possible special uses, we are going to run into real trouble and compound confusion.

In conclusion let me say what most foreign language teachers know very well, that the remote possibility that we may some day go to a foreign country is one of the least important reasons for studying a foreign language. It would probably be the wrong language or the wrong country anyhow. One of many very good reasons is that it helps very much in understanding our own language. Goethe may have exaggerated, but he expressed a great truth when he said: "Wer keine anderen Sprachen kennt, weiss von seiner eigenen nichts."

OSCAR HUND

Kiski School Saltsburg, Pa.

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At What Age Elementary School Language Teaching?

WHEN should we start teaching children a foreign language? The Modern Language Association of America is apparently in favor of the third-grade level, because it has recently issued "Beginning French in Grade Three" and is planning similar teacher's guides for German and Spanish. Theodore Andersson has advocated starting in the first grade or even kindergarten. On the other hand there are those who believe that we should concentrate now on introducing foreign language instruction into the junior high school, at the seventh-grade level.

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In order to get some first-hand experience the author has taught German on three different grade levels: two years ago to a first-grade class in Philadelphia,1 last year to a sixth-grade class at the West Park Place School in Newark, Delaware, and this year to a third-grade class in the latter school. Each class was a regular run-of-the-mill class. No effort was made to select exceptional pupils or to exclude slow children. The ability of the children to reproduce foreign sounds not present in English seemed to be in inverse proportion to their age. The third-graders do better than the sixthgraders, and the first-graders were the best. Now I do not want to leave the impression that the older children had poor pronunciation. Compared with the pronunciation of my university students, their pronunciation was excellent.2 However, the eleven-year olds had much more difficulty with the ch-sounds, the umlauted vowels and the German r than the younger ones did. Most of them finally produced them correctly, but it took considerable time and effort. The first-graders were able to

produce them properly after hearing them only two or three times.

Of necessity the material that one uses at the beginning of an elementary language program is of a low intellectual level. The closer one gets to infancy, the more one can approximate the conditions of natural language learning. The older the pupil the more he seems to resent the difference between the immaturity of the foreign language material and his own relative maturity. A first-grader enjoys learning "Ringaround-the-Rosy" in German, but a sixth-grader rebels. On the other hand, the material which would be acceptable to the sixth-grader is too difficult in view of his *linguistic* immaturity.

Another problem with the older child is that he has learned to associate writing and speech very closely. The younger children were eager to know how to say "Merry Christmas" or "Happy New Year" in German, whereas the sixth-graders would insist on knowing also how these expressions were written. As soon as they saw the words on the blackboard, the mispronunciations began. When pictures, posters or other illustrations were brought into the classroom, the eleven-year olds would try to read the captions, whereas the younger children would be content to have the teacher read them aloud.

Related to the age question is the problem of the relationship of the foreign language instruction to the rest of the elementary curriculum. Foreign language specialists are accustomed to departmentalization of instruction as it exists in high schools and colleges. Although some elementary school principals and administrators are willing to have foreign language as an independent subject like art or music, most feel that the elementary school program should be a well-integrated whole, with no special unrelated subjects. One part of the curriculum to which foreign languages can be related is social studies or social living. First-

¹ Cf. "First Grade German" in MLJ XXXIX, No. 3, March 1955, 144-5.

² Even when we use the modern devices of the phonetics laboratory, there are some adults who do not appear to be able to distinguish the difference between an American r and a German r, and consequently can not produce the latter.

grade pupils usually study the family and then extend their attention to their neighbors and the community in which they live. Integration is made easier at this level if there are speakers of the foreign language in the community. Many of the children in the first-grade class in Philadelphia had parents or grandparents whose native tongue was German, and the desirability of learning German to communicate with them in their own language was obvious to the children. In communities which have few foreign speakers correlations can be made at a higher age-level when the children begin to study other parts of the United States, neighboring countries and other continents. Spanish, for instance, fits in with the study of the settlement of the West, French with the study of the Louisiana Purchase and also of Canada. German can be studied in connection with the colonization of Pennsylvania.

In our sixth-grade experiment the children studied the geography of Germany and Austria in connection with the German language. Among other things they learned the German names of the German-speaking countries and their neighbors, their principal cities, rivers, lakes and seas. They could discuss their location, size, importance, etc. After a few weeks all the walls of the classroom were covered with pictures, posters and newspaper clippings the children had brought in concerning not only Germany, Austria and Switzerland, but also Scotland, Sweden, Mexico, Australia, India and even Zululand. Mrs. Barnhart, the regular classroom teacher, said the foreign language instruction motivated not only the social studies program, but the whole program of study and had tremendously broadened the children's field of interest. The climax came, however, when the children wrote, directed and produced a play in German and English about a trip to Europe for the Parent-Teachers Association. The English portion was inserted merely so that their monolingual parents could follow the plot.

One of the most effective ways of insuring thorough integration of the foreign language program with the rest of the curriculum is, of course, to have it done by the regular classroom teacher. If one person is carrying on the whole program, she will know how to coordinate the various phases. Moreover, high school and college foreign language teachers who teach in elementary classrooms soon realize that teaching pre-adolescents is quite different from teaching adolescents and adults and we haven't had the proper training for it. Furthermore, as the FLES movement continues to spread, it will be less and less feasible for foreign language specialists to devote time to elementary school teaching. At the University of Delaware we are striving toward the establishment of summer workshops to give teachers-in-service the wherewithal to enrich their elementary programs with foreign languages. We also hope to to be able to persuade students in the School of Education to add foreign languages to their competence.

To sum up, the experiences of teaching German to three classes at different grade levels lead to the following conclusions: (1) FLES should be begun in the first grade if possible, (2) the foreign language instruction should be coördinated with the social studies or social living program, (3) efforts should be made to prepare elementary school teachers to give the foreign language instruction themselves instead of using specialists.

MAX S. KIRCH

University of Delaware

There is always a gap between written and spoken lauguage, but the more nearly that gap can be closed, the better for both speech and writing. In this country it is widening, and even the written language is losing depth and color by the decline of literary allusion. A vitamin deficiency in literature means pernicious anemia of speech

-Boston Daily Globe

Saving Faculty Time

Our colleges may soon be so overcrowded that the present shortage of public school teachers will extend to them also. Have we, as language teachers, thought about the inherent problems? If we do not begin to search for a solution now, others may do it for us in highly unpleasant ways, by hiring inept and unskilled teachers or by increasing our teaching load. Even a man like Henry Steele Commager, in a recent article discussing the masses that will invade our campuses, is unconcerned about our plight:

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It will always be possible to find enough young men and women to teach elementary English or French, geography or chemistry, and if we ignore the question of whether these things ought to be taught at all [i.e. they should not be taught] in college, we can doubtless take care of great masses of students for at least two of the four years of college.

This lamentable process is already under way in many of our larger universities. It is becoming increasingly difficult to distinguish between the last year of high school and the first year or two of college [i.e. to find advanced subject matter in college].

We shall hardly, as suggested, be able to return to the good old days when high schools were preparing a small, motivated, and cultured elite, ready to tackle foreign literatures in their freshman year, and we may not find "young men and women" equipped to carry on an adequate teaching program.

It is imperative that we search for a solution and press for its adoption. The Ford Foundation has offered to finance experiments in "saving faculty time," i.e. in replacing faculty by other personnel in functions that do not require their professional skill. If we continue to use our present methods in universities and colleges, we shall not be able to find the faculty needed to handle the increased number of students. If we show ourselves hostile to efficiency studies, we may defeat our own purpose of preserving free time and leisure for creative work. We must find ways of handling more students without increased loads and deterioration of standards.

First a word about secondary schools, not

because we would like to shift our responsibility, but because they can help us find a solution. Mass education is assuming threatening proportions and may leave harried principals in no mood to think about anything beyond coping with the hordes of students. And yet, this crisis brings with it unexpected opportunities, at least if we are ready to abandon that irrational definition of democracy which assumes everyone to be equally gifted, or demands that everyone follow the same curriculum. Why not admit individual abilities and encourage intellectual gifts by letting the interested and capable learn more in special classes? With high schools forced to establish parallel classes in most fields, due to increased numbers, why not organize sections on different levels with different degrees of academic progress? We can, without additional funds or uneconomical procedures, make sure that a substantial high school group attains sufficient knowledge to enter advanced courses in college. This would mean that college teaching would find a better balance between beginning and advanced students. Less staff would be required per student if our advanced classes would no longer consist of groups of students so small that, unless we increase their size, administrations may be inclined to eliminate them altogether.

Obviously we must meet our problem where we find it, and that, for better or for worse, will be in the elementary and intermediate courses offered in the first two years of college. It is no secret that, in most colleges, this group forms the bulk of our language sections and that here our staffing problem will be most acute. Unlike courses on the advanced level, these sections cannot be increased in size. Elementary lecture courses in other fields, with classes of 50, could readily be increased to include 300 students since there is no chance for true group discussion anyhow. A larger class (even in literature), taught by the most experienced professors, with the help of demonstrations and aids of all kinds, broken down into discussion groups of 10 students once or twice a week, will be more economical in terms of staff and, at the same time, more profitable to students. This simply does not apply to classes developing language skills because it would eliminate the daily personal communication between student and teacher, i.e. language.

It might at first seem that our problem will be readily solved as it was after World War II on nearly every campus, with graduate students to teach our supplementary sections as required. It is however unlikely that the present shortage of graduate students can easily be overcome. Teaching would have to become a more desirable profession. We can only partly relieve the situation by urging candidates for teaching in the public schools to fulfill their education requirements as undergraduate minors and then in a program leading to the master of arts in teaching, with a desirable and stimulating emphasis on subject matter. It may not be common knowledge, but sizeable funds, scholarships and assistantships, go begging for capable candidates, and in the language field not least of all.

Furthermore, there are severe criticisms to be made of our postwar experience. It frequently involved poor teaching, unplanned presentation, and inadequate supervision. We shall, of course, want to train graduate assistants and other new teachers, but we shall have to prepare to train them right now, if we are going to be ready in time; and it is unfortunately true that few Ph.D.'s in literature are qualified to plan such a program.

Before tackling this problem, let us see what means are at our disposal for handling larger numbers of students with our present faculty. Since we are not considering larger classes, we must relieve the professor of some of his duties and replace these by an additional teaching load. It is understood that we do not want to increase the total number of hours he must devote to duties directly or indirectly related to his classroom teaching.

Such "saving of time" can be effected first of all by administrative changes. Secretarial help must be greatly increased. There should be adequate personnel to type examinations, cut stencils, reproduce them, make posters for exhibits, arrange meetings, type correspondence with book dealers, alumni invitations, and even "language day" menus. The present tendency is to overload the professor with these duties because "we have him anyway," while the secretary must be paid overtime for an extra hour. The fact remains that adequate classroom preparation and research cannot coexist with such requirements. Furthermore we must arrive at a happy balance between lack of consultation in university and departmental affairs on the one hand, and endless faculty meetings on the other. Administrative planning is certainly a field in which efficiency can be improved.

In the second place, faculty time can be "saved" if we establish testing services. The storm of indignation that this suggestion may arouse is utterly unjustified. If a special assistant were to grade all papers on the elementary and intermediate levels, and were to indicate, after grading each question, which errors were most frequent, the instructor would have the grades he needs and the topics for further review. If he wanted to investigate the weaknesses of individual students, he would have to look over the examinations again, even if he had graded them himself, unless he had graded each paper from beginning to end before starting on the next, which is an inefficient and not very objective way to grade papers. Furthermore, long discussions would be avoided and grade levels, interpretations, and percentiles compiled by one individual.

Were we to hire a person familiar with the language, but not necessarily trained as a teacher, we could have him not only grade but prepare the examinations. Might it not be better if individual instructors did not even know what was to be tested in "lessons 10 to 15"? And would our "tester" not gain considerable experience in preparing valid questions? Committees or individual instructors are often too hurried to consider such criteria. Last, but not least, a "tester" could become familiar with the scope and possibilities of objective, machine graded tests. There is no reason why half of our tests could not be machine graded, had we an expert to prepare them. If the other half of our tests concentrated on essay questions and whole sentences, we would still have more of these than we do now. Questions requiring profound thought or extensive knowledge of vocabulary can be efficiently tested on objective tests, as can grammatical constructions and idiomatic patterns of all types. While our purpose here is not to improve teaching, but to save faculty time, we might point out that such a system can stimulate frequent testing; it has been our experience that learning is often proportional to the frequency of tests.

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One thing must be clear here and in what follows: our objective is not to save money, even though the growth of our student population requires additional alumni gifts or other funds; tuition never pays for all of education. We assume that money can be found, but that it will be hard to discover enough superior teachers and scholars. Therefore the use of testing machines and of linguists, such as our "tester," seems fully justified and accomplishes our purpose. We are no longer afraid that machines might replace teachers; our problems stem from the fact that they cannot do so! We must employ machines and centralized services wherever these can help. In the case of our "tester," grading machines can make his position more interesting and rewarding, because he will spend more time on problems of valid testing and less on making red pencil marks on discouraging papers. Some universities are, at present, investigating the idea of testing services on a university wide basis. We should urge that the personnel preparing the tests be hired by our departments and controlled by them. The typing and duplicating services might be centralized if this achieves maximum efficiency and minimum cost; the expense of sending materials to centralized locations for processing must however not be overlooked; factory-like "office services" may actually be quite inefficient.

Finally, faculty time can be saved by turning over a portion of a course, or entire sections, to less skilled personnel, including graduate assistants under suitable guidance. We assume that qualified professors will be relieved of other work to guide them and to prepare suitable syllabi for their use. The army has gone a long way in preparing and testing syllabi in a large variety of fields, accounting in detail for the

time available and giving instructors many suggestions. Some special college programs and public school systems have experimented in the same field. If we can prepare excellent syllabi in which we specify what materials are to be covered, in what sense, and order, we could integrate review or drill hours with teaching assistants into courses taught by regular professors, or we could turn over sections to qualified assistants. We might even achieve better results than we do now by fostering what we call individual prerogatives, but what often looks like uncoordinated and unprepared teaching.

Certain financial considerations are in order. The average teaching assistant is paid half the hourly salary of a professor. Hiring such inexpensive assistants will enable us to provide the equipment to bring their teaching to maximum efficiency. Adequate laboratory facilities could be planned and integrated into the program. The students could record the passages he hears until perfection is reached; he could then practice them in small groups under the guidance of an assistant. All this requires more planning than virtuosity in teaching and can well be handled by teaching assistants under expert guidance (using, e.g., two of five weekly classes). If a normal section of 26 students could thus be subdivided into two groups, one listening and recording in booths, the other conversing with an assistant, half the money available to pay for one hour of instruction under present conditions, without assistants, would be used to pay for the teaching assistant, the other half to establish 13 booths and to supply the necessary personnel, tapes, repair services, and the like.

These observations are intended only to suggest some of the ways in which faculty time might be saved. We should survey the valuable experiments of many universities in language teaching and reevaluate them in the light of possible increases in numbers of students. Let us urge our various associations to conduct studies and let us turn the pressures exerted by larger student populations into a stimulus for better planning and more effective learning.

OSCAR A. HAAC

Emory University

The Teachers' Gallery of Marcel Pagnol

BEFORE taking up the career of a playwright, Marcel Pagnol had taught for several years in different collèges and lycées in Southern France and at the Lycée Condorcet in Paris. Being a realist by temperament, he carried to the stage and to the screen his first-hand observations and experiences. Of his eight dramatic works, three are staged in schools: a childrens' school, a lycée and a university; they contain a rich and well-stocked gallery of pedagogues.

CHILDREN'S SCHOOL: TOPAZE (1928)

When the curtain rises on the first scene of the play, the physique of the man on the stage betrays unmistakably a teacher and a poorly paid one. He has the traditional long black beard, the shabby frock-coat, the celluloid collar, the miserable tie and button shoes. Monsieur Topaze, who is about thirty, is a teacher in the Boys' Boarding School of Monsieur Muche. He seems perfectly happy in his job: he delights in correcting papers, helps poor students, is a most congenial colleague, tries to recruit new students for the school and gives the impression of being extremely conscientious. He teaches ethics with the profoundest sincerity; he is so ethical toward his pupils that he hesitates to use a tricky stratagem, recommended by a colleague, in order to catch a student who plays a musical toy hidden under his desk. But, though very good and patient, he will not allow himself to be abused by the urchins; so, when he finally discovers the musician of the class, he exclaims triumphantly: "Monsieur Séguedille, your case is clear; you were then taking my goodness for weakness? my patience for blindness? Know, Monsieur Séguedille, that the velvet glove hides an iron hand." He even jeopardizes his position by refusing to better the marks of his poorest student, although the change is demanded by the mother of the child, a baroness who, unfortunately for Topaze, has the support of the director of the school.

But our candid Topaze allows himself to be carried away by innocent dreams: he covets the Palmes Académiques and also the hand of Ernestine Muche. Alas! that last extravagant ambition leads him to the ruin of his pedagogical career when, upon the advice of his colleague Panisse, he tries to kiss her, for the end of Act I shows us Topaze being fired from his job by papa Muche for attempting to "dishonor" Ernestine, for giving free tutoring and for refusing to find an error in his marks "when a parent of one of his pupils requires it." So Topaze leaves the "Pension Muche," quite stunned, mumbling to himself: "It is the day of misunderstandings!"

In Acts II and III, we find him in the clutches of the city counselor Castel-Bénac. When he is offered a position that pays far more than what he received at Muche's school, his first impulse is to refuse, for fear that "charity is hidden behind the kindness of Castel-Bénac." But as soon as he discovers that his new position as "Director of the Topaze Agency" makes him an accomplice of the politician's shady deals, he offers his resignation and threatens to go to the police. However, Suzy Courtois, his "femme fatale," mistress of the Conseiller Municipal, knowing that Topaze has fallen hopelessly under her spell, uses her irresistible charms and some tearful stories about herself, and he stays as her "protecting knight." But at what a price! For months he suffers the torments of hell, his conscience tortures him day and night, his mind is obsessed by hallucinations that make us fear for his sanity . . . until the day when he discovers that the scoundrels that surround him are doing pretty well in life. And thus Act IV introduces on the stage a new, unrecognizable Topaze. In this last metamorphosis he appears beardless, dressed with the utmost elegance and walking with an almost insolent decision. He warns his dumbfounded employer that from now on he will take possession of the "Topaze Agency" for his own benefit; he de-

scribes his important business deals so impressively to Suzy that she is ready to desert Castel-Bénac and fall into his arms. And to his ex-colleague Tamise of the Pension Muche, who calls on him at the end of the play, he reveals his new philosophy inspired by past and recent experiences and observations: "At the very moment I was awaiting punishment with anguish, they gave me the reward that I could not get through my humble devotion: the Academic Palms . . . Tamise, men are no good; money can do everything, allows everything, gives everything. The rich people are so generous towards the intellectuals! They leave to us the joy of study, the honor of work, the sainte volupté of the accomplished duty; they keep for themselves only the pleasures of a secondary order such as caviar, salmy of partridges, Rolls-Royces, champagne and central heat in the lap of their dangerous idleness. Should I again become a teacher of ethics, do you know what I would tell my students? 'The proverbs you see on the wall of this classroom were perhaps once suited to a vanished way of living, but today they serve only to delude the masses while the sly old foxes divide the spoils among themselves, so that now-a-days, the disregard of proverbs is the beginning of fortune'." Our little old lamb of innocence as a teacher has turned out to be quite a cynical successful Big Businessman.

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Old Panicauld, the "dean" of Muche's school, is a realist and a cynical one at that. He has invented and put into practice a peculiar system of punishing his pupils according to their faces: a boy with a certain physiognomy, for instance, is likely to play a musical toy in class, another one is just the type for stopping with a rag the pipe of the stove, and so on. What if he should punish the wrong culprit? Well, the innocent will perhaps feel some bitterness, but injustice will teach him a lesson in life.

Panisse, the best friend of Topaze, becomes interesting in the last lines of the play. When he hears that Topaze has no secretary, he exclaims: "Ah! he has no secretary?" Then he leaves the stage, giving the impression that he might quit his miserably rewarded profession and accept Topaze's offer to work with him in order to earn that big money which opens the doors to happiness, success and the luxuries of life.

Ernestine Muche adds a great deal of charm to the play, as she is the only representative member of her sex in the collection. She is an attractive young woman of twenty-two, dressed with inexpensive elegance. She hates to teach and especially to correct papers, her main interest being her singing lessons. These she takes without the knowledge of her father, to whom she talks sometimes with insolent cynicism. She does not discourage or encourage Topaze's advances, but she plays deftly on his inclination so as to make him render all kinds of services to her. She slaps his face when he tries to kiss her while asking for her hand. But in act three, it is she who pursues Topaze, throwing a beautiful act à la Sarah Bernhardt, swooning in his arms and changing her resolute "no" of the first act into a demure "yes," as she murmurs: "Henri, we are alone, do not lead me astray." When Topaze informs her that his name is not Henri but Albert and moreover that he is no longer interested in marriage, she slaps his face again.

Papa Muche is Director and owner of the school, which he runs with the utmost benefit to his pocketbook. Suzy Courtois defines him as "an abominable soup-merchant" and his school building as "five or six cellars around a well." He is a stocky fellow of forty-five, with a rosy complexion, a thick nape and a well groomed pointed beard; he wears a large ring on his finger and a shining watch-chain on his vest; he likes light maroon suits. He looks stern and full of assurance. The building of his school is inadequate for the good health of his boarders and the cook has orders to save on the food; he makes a racket of supplementary courses that pay well: fencing, modeling, choir singing, dancing, painting, Esperanto; of additional fees for particular items such as the permission to drink from the faucet of drinkable water or use the fancy library; of deposits of 30 francs per month to be made in advance for potential damages such as inkspots, names engraved on the desks, inscriptions in the waterclosets, etc. If a prospective student accepts all these conditions, he is a "sujet d'élite." Monsieur Muche criticizes sarcastically Topaze for indulging in free tutoring, pretending that he sets a bad example for "taking the bread out of the mouths of his colleagues who cannot afford the luxury of working for nothing" and

also "for depriving the Director of the ten per cent collected from private lessons given by the staff." He is so smooth and clever in handling a conversation that if, for instance, you render him a service, you, not he, should feel grateful. He is so dishonest, professionally speaking, that he tries to persuade Topaze to raise the marks of a student whose mother threatens to take her three children out of the school if Topaze "does not admit that he is wrong and prejudiced"; when our teacher does not see the point and, a little while later, when his "love" scene with Ernestine has been disclosed, he is mercilessly dismissed. But the Director appears still more infamous in Act III. Having heard that Topaze makes good money as head of his agency, he comes to inform him how much his absence is regretted at the Pension and he has the effrontery to add: "The day when you submitted your resignation, I did not try to detain you as I know that you were too big a man to stay long in such a modest position." He asks him to preside at the distribution des prix at his school; and, when Topaze candidly warns him that he is no more an "honest man," that he is only a dummy for the corrupt Castel-Bénac, Muche offers to bear false witness in his favor and (which was the real object of his visit) gives him his consent to his marriage with his daughter, "whose health is impaired by her forlorn love for Topaze."

THE LYCÉE: MERLUSSE (1935)

Many years ago Pagnol abandoned the stage for the screen. He adapted for the cinema many literary works of other writers and almost all his own plays; and, in 1936, he published "Cigalon" and "Merlusse" which he wrote expressly for the talkies. These we must consider as literary as his theatrical plays.

Merlusse is a deformation of merluche, dried cod-fish, the nickname given to Monsieur Blanchard by his students, who pretend that he smells like a cod-fish, while the censeur (dean of men) thinks that he smells rather like a wet dog. Merlusse is physically strong, has a long, unkempt black beard; the collar of his old tail-coat is covered with dandruff; he has a bad scar under his left eye which he lost in the war. He has come to the large provincial lycée only three months before; though he has been in the school system for twenty-four years he is

still in the lowest rank, i.e. a répétiteur or pion. This fierce looking fellow has the reputation of having a difficult character: he always "kicks"; the pupils do not like him as his bulky form and his ugly looks frighten them and they fear that he may knock them down. Everybody remembers how he almost beat out the brains of a butcher, who, complaining that his son had been unjustly treated, had said to him: "When the proctors are blind in one eye, punishments rain down blindly." He is a disgruntled man, as he has never been promoted; he suspects everybody of trying to take advantage of him since he has no influence. He barks loud. But does he bite?

Let us now see the reverse of the medal; let us watch him acting under the most adverse circumstances. It is Christmas Eve; quite a group of pupils have to spend their holidays at the lycée, because some are foreigners who live far from home and others have to suffer because of parents' squabbles or family scandals. They are a sad lot and they look for revenge on their teachers. In the study-hall, Merlusse is stuck by a tack (pique-cul) that a student has placed on the chair. Does he explode, does he try even to find the culprit? He only says to his tormentors, slowly and with a ridiculous solemnity: "On the Eve of the Nativity, I thank the one of you who had the kindness to present me with a little Christmas gift. I shall never forget such a delicate thought." In the dormitory, when all lights are out, you hear the children shout: "It smells like cod-fish!" In spite of the hatred shown by the youngsters, in spite of the fact that it was not his turn to stay in the lycée that night, the regular proctor having been called out unexpectedly, he feels pity for these children who are deprived of their homes and of their families at Christmas time, and in the darkness of the night he fills the shoes of all the boys with small gifts. The next morning the proviseur (principal), having heard of Merlusse's act of generosity, calls him to his office to thank him for having proctored out of turn and he asks him why he played Santa Claus to children who always spoke badly of him. "They think that I am nasty," answers Merlusse, "because they are nasty to me. They say that I am a brute, though I have never touched even a single hair of a student; they pretend that I distribute retenues fast and

furiously, while in fact, during my twenty-four years of service, I have not once punished anybody; I have never reported a pupil to the administration nor deprived anyone of one minute of his freedom. If I had done it once in my lifetime, I could not sleep at night."-"But," asks the proviseur, "why are they afraid of you?" With a certain shy hesitation Merlusse explains: "Because I am afraid of them. It is why I talk roughly, perhaps too roughly. I always fear to be outflanked, outsmarted. . . . It is why I try to stop short by a fierce look the first one who speaks or moves. Should I for one minute let them start trouble, I would feel unable to put an end to it. They believe me to be ferocious, but if they knew me, I would have but one thing to do: take my hat and go away. When they try to hurt me physically, by placing a tack on my chair, there is one thing they do not know and that is that they pierce my heart too. They are children, they do not understand." The proviseur, very much moved by that confession, informs Merlusse that he will be promoted from the third into the second class and recommended for the Palmes Académiques. But Merlusse does not feel as gratified by these well deserved rewards as he does because of what has happened to him earlier in the dormitory: he has found in his shoes all kinds of personal gifts from the students. "Christmas Children," he calls them. And from now on, he is no more Merlusse to them, he is Monsieur Blanchard.

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THE UNIVERSITY: JAZZ (1926)

Monsieur Blaise is professor of Greek language and literature at the University of Aixen-Provence. He is fifty-seven years old, his hair is turning gray and his eyes are sparkling. He wears the traditional frock-coat; he is decorated with la rosette de la Légion d'Honneur. He has applied recently for a professorship at the Sorbonne and expects to be admitted to L'Institut de France, as he has become world famous for his numerous books on Phaéton, Plato's masterpiece. Twenty years before, he found in Egypt a first century manuscript of St. Mark's Gospel in Latin. That Latin text had been copied over an older Greek work which had been erased with pumice stone. Blaise had succeeded by long, patient, laborious and expert work in restoring the original, which

proved to be Plato's *Phaéton*. But it had been a most difficult task, as no more than a hundred words were legible of the eleven hundred lines that comprised the text. Now all Hellenists in the world agree that *Phaéton* was the most beautiful work of Plato and hailed Blaise as one of the outstanding authorities on the Greek philosopher.

Blaise is proud of himself, for he feels that he has contributed his share to mankind, and he is satisfied with the life of scholarly research he has led so far. "Phaéton is my life; I have given everything to Phaéton," he says to his old friend Barricant, "I have known joys that you cannot imagine. My twenty years' work has been a twenty-years' passion. I have restored to mankind Plato's masterpiece. My life is a success, a complete success. Later on, my name shall live because I have created something eternal."

Blaise loves his old schoolmate but with a certain degree of condescension, as the latter is only an ironmonger, "a nail merchant." He reminds him of the visit they paid once together to an art museum: "You stopped in front of the Christ by Rubens. For a while I thought that you had understood something, as you looked at it with great interest. Do you know what struck you? The shape of the nails! And you thought that there were not enough of them! Do you know, Barricant, what people like you are good for? They manufacture other little Barricants and they provide the nails for crucifying the prophets."

But our proud Greek scholar is in for a bad blow. The dean of the Faculté des Lettres comes to inform him that his Phaéton is a nice piece of forgery. A rival of Blaise, Professor Reginald Colson from the University of Edinburgh, has found another manuscript of Phaéton which is intact and he has had no difficulty in proving that the famous Phaéton is not from the hand of Plato, as it was even signed by Planasios, a clever grammarian of the first century who "amused himself with making pastiches."

Poor Blaise! Gone is his reputation, gone are his hopes, La Sorbonne, l'Institut, all with these implacable words: "Phaéton is not Plato's." And the dean comments: "It is a catastrophe!" In the second act we find Blaise in his class giving his last lecture, for he has decided to resign; he admits quite frankly to his faithful

students the great error he committed in attributing Phaéton to Plato. But what about all the great Hellenists of the world who went into ecstasy over the purity of the language and the style of Plato which he had helped to reconstitute? "Scholars and philosophers themselves do not know how to appreciate a work of art. Masterpieces are judged not for their value but for the hand that signed them! The same could be said about literature, painting, music. Works of art are nothing but ridiculous games: fancies, nonsense, suggestion, humbug and rubbish." What a volte-face! He even advises his pupils to cultivate their bodies, to enjoy their youth, as "all the joys that life offers are in our flesh. There is more intelligence in the ankle of a virgin than under the swollen cranium of Sully Prudhomme. Ah! the body! the joy of the young curves, the easy harmony of the movements! Enjoy life! He who tells you that has missed his!"

Now with his ideals sunk, his hopes shattered, his pride crushed under the burning sense of defeat, with a bitter cynicism poisoning his mind, Blaise who has sacrificed on the altar of humanistic sciences the normal joys of a normal man, love, marriage, children, hopes to find a support on which to lean to recover his equilibrium, to start a new modus vivendi. He was always devoted to his pupils and even helped financially poor students who had not the resources to pursue their studies. He had shown a special interest in his most ardent disciple, Cécile Boissier, twenty years of age. Now, spurred by frequent visions of himself as a youth, he will try to make up for lost time by asking her to marry him. At first half out of pity, half for the sake of her own security, she accepts the offer of marriage. But when she discovers that the poor but handsome young Stepanovitch loves her, she cannot keep her promise to the old professor and she leaves with the Serbian student. Blaise, in desperation, throws himself into debauchery and we see him last in a Montmartre dancing hall of ill repute, where a negro jazz-band plays.

The Dean is a dry little old man with the typical goatie. Mélamie, Blaise's maid, defines him an "old punchinello." He is by nature envious and the world fame of Blaise gives

him nightmares. It is with a satanic glee that he informs our Hellenist that his Phaéton is not of the hand of Plato and, on leaving his colleague crushed under the blow, he says: "There is plenty of reason for him now to commit suicide!" He juggles malice and sarcasm with a diabolical dexterity. Listen to him warning Blaise's class of the pitiful fall of their teacher: "Certain people have gone so far as to pretend that Monsieur Blaise did not act in good faith in dealing with Phaéton. You know him, you will protest with me. When he attributed to the divine Plato the banal work of a schoolteacher from Alexandria, he acted in good faith. When he distorted the text, when he misjudged most of the erased words, he acted in good faith. When he accumulated errors and blunders during seventeen years of useless work, he acted in good faith. Let people blame his lack of thinking, let them regret his naïveté, let them tax him with ignorance! Good! But do not allow them to incriminate his good faith!" His cynicism reaches the climax when he admits to Blaise that he never sacrificed anything on the altar of scholarship, that his life is at home with his wife and his children; that his career is nothing but a trade, which he has chosen for the long vacations it offers. He agrees with the now disillusioned Blaise that scholarship, science, humanism are humbug and rubbish. The whole thing, he confesses, is a farce, a game: "When children play with wooden sabres, they feel the pang of anguish and the enthusiasm of triumph. However it is just a game. My game is the deanship."

Such is the teachers' gallery of Marcel Pagnol. No one in French literature has ever given us such a wide variety of pedagogues. From his rich palette of colors, our humorist has comically painted with sympathy, irony, satire, ridicule or cynicism educators at work. Whether they are just sketches or well studied portraits, his models live intensely; each one with his own characteristics acts, speaks, thinks, feels. Marcel Pagnol is not only a true observer but also a great animator. To what school does he belong? I do not think that Molière would be ashamed of this disciple.

CHARLES E. KOËLLA

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Recent Policy Statements, MLA FL Steering Committee

BROAD policies governing the general conduct of the Foreign Language Program were laid down during the spring of 1952 by the Executive Council of the Modern Language Association, which at the same time appointed the MLA Executive Secretary to be Director of the Program, with discretionary powers to determine future policy. In December 1952 the Council appointed a Steering Committee to advise the Director.

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On 12-13 February 1955, an important statement on "Qualifications for Secondary School Teachers of Modern Foreign Languages" was formulated. This statement was published in MLJ, October, 1955.

At its meeting on 28-29 April 1956 the Steering Committee addressed itself to the formulation of additional policy statements. These and two other earlier statements are published on the following pages.

VALUES OF FOREIGN LANGUAGE STUDY

The study of a foreign language, like that of most other basic disciplines, is both a progressive experience and a progressive acquisition of a skill. At no point can the experience be considered complete, or the skill perfect. Many pupils study a foreign language only two years; longer time is of course needed to approach mastery. At any point, however, the progress made in a language, when properly taught, will have positive value and lay a foundation upon which further progress can be built. It is evident therefore that the expectancy of values to be derived from language study must be relative to the amount of time and effort devoted to it.

The study of a foreign language, skillfully taught under proper conditions, provides a new experience, progressively enlarging the pupil's horizon through the introduction to a new medium of communication and a new culture pattern, and progressively adding to his sense of pleasurable achievement. This experience involves:

1. The acquisition of a set of *skills*, which can become real mastery for professional use when practiced long enough. The international contacts and responsibilities of the United States make the possession of these skills by more and more Americans a matter of national urgency. These skills include:

a. The increasing ability to understand a foreign language when spoken, making possible greater profit and enjoyment in such steadily expanding activities as foreign travel, business abroad, foreign language movies and broadcasts.

b. The increasing ability to *speak* a foreign language in direct communication with people of another culture, either for business or for pleasure.

c. The ability to *read* the foreign language with progressively greater ease and enjoyment, making possible the broadening effects of direct acquaintance with the recorded thoughts of another people, or making possible study for vocational or professional (e.g., scientific or journalistic) purposes.

2. A new understanding of language, progressively revealing to the pupil the structure of language and giving him a new perspective on English, as well as an increased vocabulary and greater effectiveness in expression.

3. A gradually expanding and deepening knowledge of a foreign country—its geography, history, social organization, literature, and culture—and, as a consequence, a better perspective on American culture and a more enlightened Americanism through adjustment to the concept of differences between cultures.

Progress in any one of these experiences is relative to the emphasis given it in the instructional program and to the interests and aptitude of the learner. Language skills, like all practical skills, may never be perfected, and may be later forgotten, yet the enlarging and enriching results of the cultural experience endure throughout life.

ON FOREIGN LANGUAGE TEACHING

The elementary language course at all levels, from elementary school through college, should concentrate at the beginning upon the learner's hearing and speaking the foreign tongue. Optimum results can be achieved by giving as much individual or controlled group oral practice as possible, and by setting the upper limit of class size at twenty. Throughout later stages, in lectures and in class discussions of literature and civilization, students should be provided with frequent opportunities for maintaining the hearing and speaking skills thus early acquired.

These recommendations are made with awareness of important differences among languages, among teaching situations and objectives, and among both learners and teachers. We recognize also that progress requires continuing experimentation and therefore an attendant variety of practices.

Learning to read a foreign language, the third phase of the hearing-speaking-reading-writing progression in the active and passive acquiring of language skills, is a necessary step in the total process. In teaching this skill, the goal should be reading with understanding and without conscious translation. Translation should be used only rarely as a device in teaching reading, but may come at a later stage as a meaningful literary or linguistic exercise provided that high standards are insisted on. Repeated systematic grammar review is wasteful in a reading class, but explanation of recurring, complex syntactical patterns is essential.

Writing is the fourth stage in the early acquirement of language skills; the student should write only what he is first capable of saying correctly. Topics should be assigned and carefully defined in such a way that the student may utilize to the maximum the vocabulary and speech patterns he has acquired. On an upper level of accomplishment, writing may include original composition, consideration of stylistics, analysis of literary texts, and translation of passages of literary English.

FOREIGN LANGUAGES IN THE ELEMENTARY SCHOOLS

After more than three years of studying a variety of reports on the teaching of foreign

languages in the public elementary schools, we express our approval of this popular movement in American education.

In our judgment the movement deserves the support of parents and educational administrators because:

- it recognizes the evidence concerning the process of language learning, introducing study of a second language to children at an age when they are naturally curious about language, when they have fewest inhibitions, and when they imitate most easily new sounds and sound patterns:
- it recognizes the fact that the greatest natural barriers to international understanding are the unreasoning reactions to "foreign-ness" which are often acquired in childhood but which may be offset by experiences with foreign speech an behavior; and
- it recognizes the fact that real proficiency in the use of a foreign language requires progressive learning over an extended period.

It is our further judgment that the public should be warned against faddish aspects of this movement. No new venture in American education can long prosper without the whole-hearted support of parents, teachers, and educational administrators in a given community. Proponents of foreign language study in the elementary schools should not, therefore, initiate programs until

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- a majority of the parents concerned approve at least an experimental program, and
- local school boards and administrators are convinced that necessary preparations have been made.

Necessary preparations include:

- recruitment of an adequate number of interested teachers who have both skill in guiding children and the necessary language qualifications,
- availability of material appropriate to each age level, with new approaches and a carefully planned syllabus for each grade, and
- 3) adequate provisions for appraisal.

The success of existing programs thus initiated, prepared for, and appraised convinces us of the urgent need of providing, for children who have the ability and desire, the opportunity for continuous progress in language study into and through junior and senior high school.

FOREIGN LANGUAGES AND INTER-NATIONAL UNDERSTANDING

American education is seriously concerned with the achievement of international understanding and cooperation. Foreign language learning has three contributions, two of which are unique, to make to the cultivation of better understanding among peoples of different linguistic background.

1. Direct intercultural communication. Only language learning permits direct intercultural communication through speech or writing. Some direct communication takes place through music, art, and other means, and interest and good will can be shown in many ways, but willingness to learn another language is perhaps the best token, in a multilingual world, that we care about international understanding. We must learn to use the other fellow's language if we would understand him because he will not find self-evident or satisfying the twist that English will inevitably give to partially shared ideals, aspirations, and concepts. If we insist on the exclusive use of English, we isolate ourselves from people of other cultures and miss altogether a wealth of important human contacts. At the same time we demonstrate that we expect others to describe things as we see them, not as they do.

It must be admitted, however, that, having studied the Orient in college and acquired fair proficiency in French, we may later find ourselves vacationing in Latin America or sent to Germany on business. Of what value is language learning to international understanding unless, by good luck, we have chosen the particular language we shall later need? A knowledge of one foreign language will normally make easier the learning of a second, but that is beside the point; we must remember, as well, a second unique contribution of language learning to international understanding.

2. Experience of a foreign culture. Through mimicry and speech pattern assimilation, language learning brings the beginnings of direct

comprehension, without translation, of foreign utterance and writing, and the beginnings of automatic vocal response in conversational situations. From this point on, the learner experiences the foreign culture (i.e., the total pattern of behavior) by actually participating in an integral part of it. He has crossed an intellectual border, from a state of monolingualism to the realization that one can learn to make, without conscious effort, foreign responses to foreign stimuli. When the language student progresses to the point of being able to read foreign literature with understanding, his awareness of the new cultural medium is further enriched by the insights of creative writers, and his sympathies are involved by the skill of great art directly experienced.

Only language learning affords this intimate perception of a culture. It thus makes a crucial contribution toward the potential understanding of many cultures unlike our own, for a single experience with cultural relativity makes easier the transition to another mode of thought and, if need be, to many others. The antipathies that develop as psychological reactions to "foreign-ness" are much more likely to appear in monolingual persons than in those who have experienced direct comprehension and response in a foreign communication system.

3. Information about a foreign culture. The moment that language learning moves beyond the initial stage of listening and speaking it makes use of the printed word in the development of additional skills. The modern textbook "reader" in language classes usually has cultural content selected to give students an increasing knowledge of significant differences between the foreign peoples and Americansin behavior, attitudes, and historical background. The language teacher, whose training (including foreign travel and acquaintance with the people and their literature) has given him personal experience in international understanding, is able to bring additional life and meaning to even the best of textbooks with his own knowledge and insight.

Foreign language teaching obviously has no monopoly on imparting information; indeed, information about a foreign culture derived from a language teacher or a language textbook may be somewhat more costly of time than information obtained, say, in a social studies

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class or through a translation. This third contribution of language learning to international understanding would be inefficient, therefore, were it not for the two other contributions which it *uniquely* makes.

THE PROBLEM OF TIME

Most public statements about the values of language learning, whether made by language teachers or by other persons, stress values that are achieved only with mastery of a foreign language or very considerable proficiency in speaking and reading it. No harm is done by such statements unless they imply or assume—as too often they do—that mastery or real proficiency can be achieved in two years of high school or one year of college instruction.

In the educational system of no other nation on earth is such an assumption made. It is not made because it is irresponsible. It is made in the United States only because language instruction here, unlike language instruction elsewhere, is frequently limited to two years of high school or one year of college instruction. The inevitable result has been disillusion for both pupils and public. With more and more people now advocating foreign language study in the national interest, both the public and educational administrators need to realize the amount of curricular time necessary for the acquisition of real proficiency in a second language. Here is the truth about the factor of time.

1. Vocabulary. Given adequately prepared teachers, classes of reasonable size, and proper aims, methods, and materials, in two high school years or one college year of instruction it is possible to inculcate an "active" (speakingwriting) vocabulary of between 500 and 1,000 words, and a "recognition" (hearing-reading) vocabulary of approximately 1,500 to 2,500. "Language," of course, is more than a body of isolated words that can thus be counted, but these figures give us a basis for significant comparison. A typical modern "reader" for sevenyear-olds in an American elementary school contains between 500 and 600 English words. "Basic English" consists of 850 words. A responsible estimate (1941) gives an American child of six an average "recognition" vocabulary of 16,900 basic words or 23,700 total (basic plus derivative) words. The youth of

eighteen has a recognition vocabulary of 47,300 basic words or 80,300 total words. Another study (1945) based on children's writing shows that the composite active, i.e., written, vocabulary of American first-graders amounts to 5,099 words and that the corresponding figure for eighth-graders is 17,930 words.

A moment's reflection will make it clear that the limited vocabulary taught in a beginning foreign language course is, of pedagogical necessity, carefully chosen for its usefulness in connection with graded readers and in illustrating a variety of grammatical and idiomatic points about the new language. Usually it is not chosen with a view to tourist or business needs, as would be the vocabulary taught, say, in a commercial language course.

The President of the Berlitz School of Languages estimates that "a good working knowledge" of a spoken foreign language takes about 100 hours of *individual instruction*. The wartime Intensive Language Program, with its very small classes, involved 612 or more hours of concentrated instruction. On the other hand, a typical one-year beginning language course in college involves between 90 and 120 hours of instruction in classes of 20 or more students. One must consider the problems faced by the instructor of such a course.

- 2. Knowledge and skills. Properly directed, language learning is a richly varied experience; but when time is severely limited, the language teacher is compelled either (a) to attempt all the possible things and therefore do them superficially, or (b) to neglect some because of the desperate effort to do justice to others. Either decision leads to disappointment for many students. Let any reasonable person think for a moment about the problem in its simplest terms: How, in 90 hours of classroom time, to teach:
 - a) listening comprehension of a new tongue;
 - b) speaking ability involving the making of new sounds in unfamiliar structures;
 - c) reading ability involving the rapid acquisition of a "passive" vocabulary considerably in excess of that used in speaking;
 - d) writing ability;
 - e) knowledge of structural differences between the foreign tongue and one's ownexplained through grammatical termi-

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nology that in many cases will be as foreign to the student as the new language;

- f) knowledge of the foreign culture; and
- g) comprehension of the subject matter of any texts used.

What emerges from the usual one-year college or two-year high school attempt to achieve all these basic, widely acknowledged objectives? We get a student who can read, say, a little very simple French, or talk Spanish within a very limited conversational range. Make no mistake about it, he has no "mastery" of a second language, and both the vocational and cultural advantages of genuine proficiencey are still beyond his reach. He has merely had what in many other nations would be the beginning of seven or nine years of uninterrupted instruction, leading to eventual proficiency.

We believe that, while even limited instruction in a foreign language has educational value as a "Copernican step," it does not produce results commensurate with national needs on the one hand or the normal and natural expectations of parents and students on the other hand. Accepting blame, as a profession, for some beclouding of this issue in the past, we urge that educational administrators, wherever and whenever possible, institute in our schools and colleges sequences of language instruction that will guarantee to those students with aptitude and interest the mastery they want and need to achieve.

UNUSUAL LANGUAGES

Although it is a commonplace that the United States now occupies a position of world leadership, it is still not sufficiently recognized that in order to meet, on a basis of mutual understanding and cooperation, not only the diplomats and military men, but also the common people of the other nations of the globe, the United States does not yet have nearly enough persons adequately trained in the languages of those nations. We urge, therefore, that constructive measures be taken as rapidly as possible to encourage in our colleges and universities the study of the more significant world languages; for example, those of the people of India, of the Near East, of Japan and China, of Indonesia, of Central Africa. Even the study of Russian has been and is seriously deficient,

compared with our national need in view of the present struggle of ideologies.

Language study in our schools is still limited too exclusively to the Western European countries. Adequately trained teachers and instructional materials for other languages are scarce or non-existent. The Committee on the Language Program of the American Council of Learned Societies, therefore, with the aid of Ford Foundation grants is now developing a body of trained linguists, a corpus of descriptive analyses of many of the less known languages, and materials for instruction in the form of manuals, recordings, and dictionaries. This tooling process is slow, but it is indispensable and merits wider recognition and encouragement.

In order to develop effective instruction, we urge the establishment of centers of instruction in colleges and universities in various parts of the country, each one specializing in a single group of language spoken by millions of people but practically unknown to us. It would be desirable also to make available in each center instruction in the geography, history, economics, and politics of the language area studied. It is essential and urgent educational planning, regional and national, that we call for; we believe it is possible and desirable to develop such centers throughout the United States. Without such progress in language competence, the United States can hardly measure up to its present world responsibilities.

THE FL PROGRAM AND THE CLASSICAL LANGUAGES

The Steering Committee for the Foreign Language Program of the Modern Language Association of America believes that the obvious relevance of modern language study to modern life should not blind educators or the American public to the importance of our having more citizens who know ancient languages. It is not only that our Western civilization is more intelligible to those who can directly read its origins and development in our heritage from Greece and Rome; there is also the urgently modern fact that our children and grand-children are going to have to understand this Western heritage in relation to the cultural traditions of the East.

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Accumulating evidence shows that a first foreign language can most readily be learned in childhood and learned primarily as spoken language. Unless Latin is taught in this way, we believe that study of an ancient language is best postponed until secondary school age, and that an ancient language can be learned most efficiently if a modern foreign language has first been approached as speech. Hence we recommend that the study of Latin as a second foreign language be vigorously promoted in our secondary schools, and we further recommend that administrators, counsellors, and teachers of modern languages in our colleges and universities take practical steps to encourage more students to learn ancient Greek, Hebrew, classical Arabic, Chinese, and Sanskrit.

Latin is the parent language of French, Italian, Spanish, and Portuguese. It has also, with Greek, furnished nearly the whole of our English intellectual vocabulary. Its literature is the key to many basic concepts that we have modified to create what we tend to think of as our uniquely modern political, esthetic, and intellectual life. Ignorance of this cultural heritage is a dubious preparation for cultural advance. Ignorance of one's linguistic heritage is, moreover, a dubious basis for informed and effective use of either English or a modern Romance language. We view the decline of Latin in American education as an unfortunate result of radical and shortsighted efforts to "modernize" the curriculum and make education "practical."

The curriculum of the future, if it is designed to meet problems of the future, will recognize that the classical languages—Eastern as well as Western—have a claim to the attention of educated men and women who would, through language study, know the significant past at first hand. This is an essential contribution of the Humanities, which the modern languages—whose own past is steadily lengthening—share in, but cannot monopolize.

College Foreign Language Degree Requirements

We believe, as do the faculties of 671 liberal arts colleges in the United States, that some experience with and some degree of skill in using a foreign language are a truly *indispensable* element in liberal education. We further believe

that our country's foreseeable international responsibilities make it imperative for more Americans to acquire a more functional knowledge of modern foreign languages. In a world in which the skill is in growing demand, ability to use a modern foreign language more than justifies its continued prominence in curricula offering many other rewarding educational experiences, for the cultural benefits of language study are as great as ever. We therefore affirm:

 that no curriculum leading to the B.A. degree is educationally defensible unless it requires of all students reasonable proficiency in the use of at least one foreign language, and

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2) that by "reasonable proficiency" we mean, in the case of modern foreign languages, certain abilities, no matter how or when acquired: (a) the ability to get the sense of what an educated native says when he is speaking simply on a general subject, (b) the ability to use the common expressions needed for getting around in the foreign country, speaking with a pronunciation readily understandable to a native, (c) the ability to grasp directly the meaning of simple, non-technical writing, except for an occasional word, and (d) the ability to write a short, simple letter. We spell out these skills because we believe that the increasingly important educational justification of a language requirement is not served by statement of the requirement solely in terms of courses or credit hours.

Pledging ourselves to strive for continued improvement of language teaching in our colleges, we urge the colleges to make certain that their language requirement, as affecting the moder languages, is rewarding to the student and meaningful for the nation. Finally, we urge any institutions which have hitherto either decreased or abandoned their foreign language degree requirement to reconsider their educational programs in the light of changed conditions and critical needs.

AUDIO-VISUAL AIDS

Professional alertness demands that language teachers consider unremittingly how technological advances in their field may help them improve their individual proficiency. New types of equipment, which at first disturb our customary procedures and serve us awkwardly in the early stages, have a way of becoming indispensable later. As more people learn to master the new machines, they add to their total teaching effectiveness.

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It is a matter of national urgency as well as of professional pride that teachers of foreign languages, along with their colleagues in other fields, seek all possible means of improving their efficiency, individually and collectively. The possibility that audial and visual aids to language teaching—especially, instruction by radio and television and use of language laboratories—can enable the highly skilled language teacher with the help of assistants, to teach a greater number of students without loss of effectiveness, deserves investigation.

The general satisfaction experienced by the more than 100 colleges and universities which have already installed and experimented with language laboratories leads us to conclude that the language laboratory has already been accepted by many as a highly desirable aid to language teaching.

We therefore recommend:

- that language instructors through experimentation familiarize themselves with and develop the possibilities of using audio visual equipment;
- 2) that objective evaluation techniques be developed and applied;
- that state, regional, and national organizations of language teachers make increased efforts to study these experiments and to communicate their findings to the widest possible audiences;
- that adequate training in the use of A-V techniques be included hereafter in the preparation of FL teachers;
- that language instructors in individual institutions seek administrative support for language laboratory equipment, in-

cluding visual aids, as an already widely accepted adjunct to teaching.

COOPERATION WITH THE MLA FL PROGRAM

The Steering Committee for the FL Program expresses the hope that many individuals and organizations will cooperate in a new effort:

- to emphasize the professional unity developed by the FL Program;
- to stress the fact of the FL Program's permanence, and thus prevent any slackening of the high morale developed during the stage of foundation support (October 1952-September 1958); and
- to establish a recognizable basis for even closer liaison in the years ahead between the permanent FL Program staff and state and regional organizations.

The Steering Committee therefore invites

- editors of bulletins and newsletters which are cooperating in the dissemination of FL Program materials to indicate hereafter their part in this common effort (e.g., by publishing regularly on mastheads some such statement as "Published in cooperation with the FL Program of the MLA"); and
- 2) state and regional associations of foreign language teachers to make similar acknowledgments of cooperation and liaison with the FL Program, either by simple additions to constitutional statements of purpose or, less radically, by passing appropriate resolutions.

The Steering Committee is not suggesting—indeed, it lacks authority to propose—formal affiliation of state organizations with the national MLA. Its concern is an ongoing FL Program, which has sought to promote and improve foreign language instruction at all levels of education, and which hereafter will depend more and more for its effectiveness on the continuing cooperation of state publications and organizations.

Audio-Visual Aids

ITALY

New Films:

The Flesh is Weak. 81 min. The humorous and romantic complications of this story of a man who pretends to be dead in order to collect a large insurance policy are deftly realized by a noted trio of actors: Vittorio de Sica, Isa Miranda, and Gino Cervi. (Brandon Films)

Rigoletto. 1952. 105 min. Sung in Italian with a synopsis in English on the screen before each act. Filmed in Rome by Rome Opera with the house orchestra, featuring Tito Gobbi, Line Pagliughi and the singers of La Scala di Milano. The first complete version of Verdi's opera. (Brandon)

Miracle of Cassino. 12 min. Free loan. Shows how Cassino, destroyed during World War II was rebuilt with the use of Marshall Plan funds. (U.S. Foreign Operation Administration)

Republic of Italy. 18 min. Sale: \$85. A March of Time film, showing the most outstanding places of Italy. (McGraw-Hill)

Artisans of Florence. 20 min. Shows Florentine artists and craftsmen at work. Especially designed for upper elementary grades, secondary school, college and adults. (McGraw-Hill)

Hello, Elephant. 1953. 83 minutes. Apply for rental. A gay Italian comedy with Vittorio de Sica in a screenplay by Cesare da Vattini. De Sica and his children receive the gift of a baby elephant from an Indian prince played by Sabu. Forbidden by the landlord to keep the elephant in his apartment, De Sica leads the elephant down 10 flights of stairs and out into a night of bizarre adventures. (Trans-World Films)

Gente Cosi. 90 min. Apply. Realist drama of an Italian mistress who brings modern ideas into a border town. She is rescued from her clash with the villagers and the village priest, by a smuggler. Humor and pathos mark her conversion of the smuggler to an honest man. The priest marries the couple as the smuggler lies dying at the foot of a mountain. (Trans-World Films)

Rossini. 80 min. Rental: \$35. A genuinely distinguished and moving biography of the great Italian genius. Italy's foremost grand-opera stars are presented in their singing roles from such operas as "The Barber of Seville," "Moses in Egypt," "Queen Elizabeth," "Othello," and "William Tell." (Contemporary Films)

Chiasso to Rome. 10 min. Color. Free Loan. From Ponte Chiasso, entering from Switzerland, this film presents a trip to Milan. Includes the famous Brera and shows the great canvas "The Wedding of the Virgin." (Association Films)

Angelo. 95 min. A film depicting radial prejudice. A returning war veteran who has been imprisoned since the end of the war learns that his wife has died in childbirth and left him a son. To his horror, he finds the child is a mulatto. Bitter when he finds that under Italian paternity laws he must accept the boy, he first treats him with cold rejection. However, as he and a friend help the boy through childhood crises, his affection for the appealing youngster grows into a fond attachment. (Trans-World Films)

Brindisi to Rome. 10 min. Color. Free loan. Shows southern Italy with its marvelous grottoes, restful forests, picturesque villages, and ancient cities with their palaces, castles and cathedrals. (Association Films)

Filmstrips:

Southern Italy Catches Up. 45 Frames. Free loan. 1955. This filmstrip presents the story of the Union for the struggle against illiteracy, as it fights material and social misery in southern Italy. (American Friends)

Historical Geography of Southern Italy. 1954. Color 41 fr. \$6. Illustrates the development of the region from the earliest Greek settlements to the present day. Shows the intimate relationship between human activity and the physical setting. (Budeck)

Italian Children. 1954. B & W \$3. Intended to aid children in an appreciation of the everyday life, customs, and traditions of the boys and girls of Italy (EBF)

Ancient Rome: A Day in Ancient Rome (30 fr), and Growing Up in Ancient Rome, (34 fr.) each \$3, both by McGraw-Hill, also Life in Ancient Rome, 1954, 39 fr. Color, \$6, by Young America.

GERMANY

New Films:

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Angelika. 99 min. 1954. Directed and produced by Friedrich A. Mainz. The story: While involved in a token marriage to the incurably ill daughter of a wealthy industrialist, the doctor discovers a cure for the disease. He must now choose between his patient-wife and a nurse in whom he is interested. (Trans-World Films)

Austria. 1954. 17 min. Free loan. To understand Austria's role in the cold war against Communism, one must have a background of its history and current social, economic and political status. (Department of the Army, signal officer)

Linz. 20 min. Free loan. This film shows the reconstruction of the city of Linz and its development into an industrial center. Narration in German. (Austrian State Tourist Dept.)

Policing Germany. 18 min. Sale: \$85. An RKO film. Rise and Fall of Nazi Germany, 18 min. A March of Time film. (Both distributed by McGraw-Hill)

Blumen Aus Nissa. 60 min. Rental: \$21. (Ideal Pictures)

FRANCE

New Films:

Martin and Gaston. 1953. 10 min. Color. Rental: \$7.50. The heroic saga on land and sea of two small but fearless boys. This tale of shipwreck and rescue is told through the delightful animated cut-outs of color paintings by French school children. (Brandon Films)

Equilibre. 1954. 20 min. Rental: \$10. History of architecture, showing understanding of the principles of balance. (Brandon Films)

Lés enfants du Paradis. 150 min. Adult. Apply for rental. Marcel Carne's hauntingly beautiful dramatic work with Jean-Louis Barrault, master pantomimist, who plays Debureau. (Brandon Films)

Donzere-Mondragon. 1953. 20 min. Free loan. Pictures in detail the construction of the large dam at Donzere and Mondragon. Available with English or French dialog. (French Embassy)

La même route. 1952. 30 min. Free loan. This film shows a class of French children seeing a film of the coronation of Queen Elizabeth II. They translate it into a fairy tale. Narration in French. (French Embassy)

Alpes Françaises. Alpes du Nord. Two parts. Free loan. Text in French. Also: Les Alpes Françaises. Part III. Similar to above. All three show scenes of the Alps Mountains in France. (French Embassy)

Lyon et La Région Lyonnaise. 15 minutes running time. Free loan. Captions in French. Presents scenes of the city of Lyon and the region surrounding it. (French Embassy)

A nous, la liberté. 87 min. Rental: \$50. French with English titles. Directed by René Clair, produced in 1931, now available in 16mm, this film is a brilliant satire on the mechanization of industry and an attempt to dissect modern society. Music by George Auric. (Contemporary)

Les Casse-Pieds. 71 min. Rental. Screenplay and dialogues by Noel-Noel. Discourses on the social pests and bores found in everyday life, such as the woman driver, the gossip, practical joker, etc. (Brandon Films)

Forty Years of Evolution in Morocco. 20 min. It is a newsreel film on modern Morocco. Narration in French or English. (French Embassy)

FRENCH CULTURAL SERVICES

This well-known organization has recently issued its 1955-56 catalogue of lending material. It is the largest distributor of visual-aids in French in the United States. It functions as a lending library and all its teaching aids are designed for use in French language and civilization courses. French-American Cultural Services handles hundreds of films both with French and English dialogues, $3\frac{1}{4} \times 4$ lantern slides, 2×2 slides, exhibits and photographs, records, filmstrips, covering the following subjects, as listed in its catalog: art and architecture, crafts, current events, dance, entertain-

ment, exploration, French Union, geography, history, language teaching, literature, music, people of France, present-day France, science, sports, and United Nations. French Cultural Service operates on an annual subscription fee in order to defray distribution expenses. Ask for free catalogue.

FRENCH FADC CHANGES TO FASCEA

The Society for French American Cultural Services and Educational Aid has recently taken over the distribution function of the well-known F.A.D.C. (Franco-American Distribution Center), with the same address, 972 Fifth Ave., NY 21. The Audio-Visuals library of this non-profit organization consists of material on France, covering all phases of French culture and civilization. There are 1000 films in French and English, 1500 Kodachromes transparencies, 150 bulletin board exhibits, and 950 filmstrips in the collection.

Filmstrips:

Dilemmas of France. 1954. 59 frames. B & W \$2.50. Takes up the instability of French government, the shifting political alignments, the economic and social problems, the pressures from the extremes of left and right, the drain of the Indo-China war, the stirrings in the Colonial empire and the relentless memories of wars with Germany. (NY Times)

France: A Difficult Era. 1954. 71 frames. B & W. \$2.50. A general introduction to the country of France, followed by pictures to show development and problems since 1945. (Life Magazine.)

Auvergne-Les jolis coins de France. 1953. 44 fr. B & W \$3.50. Countryside of Auvergne, showing churches built on mountain peaks, making of lace, prayer beads, knives, and cheese; dancing of the bourre and other interesting sights. (Gessler)

Records:

The new but active organization, Language Training Aids, distributes LP records on Molière (L'Avare), Racine, (Phèdre), Saint-Exupèry (Le Petit Prince), Albert Camus (His works and his voice), Corneille (parts of Le Cid), A. Daudet (Les lettres de mon moulin), Giovanni Guareschi (Le petit monde de Don Camillo), Mari-

vaux (Le jeu de l'amour et du hasard), La Fontaine (Fables, I, II).

LATIN AMERICA

MEXICO

Mexican Potters. 11 min. Color. Sale: \$90. Shows how the pottery made by native Mexican artists reflects the home life, history, religious beliefs and dreams of the people who live in the various regions of Mexico. We learn how the native Indian, the Spanish-Colonial and the modern international cultures influence the Mexican arts and crafts as well as other phases of contemporary life in Mexico. (Hoefler)

Action, Power and Strength. 1954. 45 min. Color. Free loan. Stream fishing in and near Acapulco, catching of a 132 lb. sailfish. (South Bend Bait)

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Mexican Village Life. 16 min. Color. Spanish version available. Highlights the everyday life in a Mexican village near Mexico City, showing how the people are dependent upon each other for simple needs. In a village depending on agriculture, the people go from the town to work in their fields. Native practices of cultivating corn, beans, and maguey are depicted. School scene, Sunday market and other interesting scenes are shown. (Hoefler)

Spotlight on Mexico. 18 min. An RKO picture showing significant events and places. (McGraw-Hill)

Volcano. 10. min. Color. Sale: \$100; rental: \$3. Non-technical discussion of the eruption of Paricutin. (Univ. of Cal.)

Slides and Records of Mexico:

Ideals in Action. Set VI. Nearby Far Away Land. 1954. Free loan of full color 2×2 slides, describing the work of the American Friends Service Community. (American Friends)

City People of Mexico. 1954. 60 fr. Color \$6 Illustrates the growth of Mexican cities, modern industries, and improvements in transportation, as well as crafts and tourist attractions. Correlated with "Geography of the American People." (SVE)

Farmers of Mexico. 1954. 60 fr. Color \$6. Emphasizes differences in the life of farm people in various regions, and also changes in methods of farming. Correlated with "Geography of American People". (SVE) Mexican Children. 74 fr. B & W \$3. Adapted from film of similar title. Follows a typical Mexican boy and girl as they help with home duties, play with pets, attend village school, visit their father at work in the fields, and attend a fiesta. (EBF)

Latin America:

Caribbean Souvenirs. 1954. Color. Free loan. 28 min. Presents a trip to Cuba, Jamaica, Haiti, Dominican Republic, and Puerto Rico. It includes beautiful scenery, the industries of this area, the beautiful buildings, and recreational facilities. Distribution restricted to certain states. (Delta-C & S Airlines)

The Incas. 11 min. Color and B & W (\$90 & \$45). The beginning of the Incas before the arrival of the Spaniards and the results of the Spanish conquest and occupation over 400 years ago. (Hollywood Film)

La aventura hípica. 75 min. B & W. Story of a race track hero who is duped by a play boy into high life and country club dissipation. However, he remains honest and can not be bribed. Loses his job, disappears, but his sweetheart rehabilitates him later, and becomes again a successful racer. Not easy Spanish used. (Hoffberg)

Argentina's Lifestream. 8 min. Color. A documentary on agriculture in that country, with emphasis on livestock, showing gauchos at work, sheep and beautiful horses. (Hoefler)

El derecho de nacer. 113. min. Apply for rental rate. Based on the novel of Felix B. Caignet, with Gloria Marín, Jorge Mistral and Martha Roth. The story concerns a Cuban doctor who is visited by a young girl who wishes to renounce her unborn baby. He refuses to comply with her request and to impress her with the sacredness of motherhood, he tells her of his own life. He is the illegitimate child of a girl of a wealthy family, who later entered a convent to escape her disgrace. He has been raised in secrecy by a kind colored servant, who shielded him from the vengeance of his grandfather. The doctor later saves the life of his grandfather during a hurricane and becomes his household physician. He falls in love with the old man's neice and proposes to her. His identity is revealed and the lives of all concerned, including his own mother, are swept up in a

storm of emotions. (Clasa-Mohme)

Peru. Land of the Incas. 11 min. Color. Sale: \$90. Geographic areas of Peru, their agricultural, industrial and economic aspects, showing views of modern Peru. Another part shows historical aspects of the country, mainly the ruins of Machu Pichu, and the contrast between the past and the present situation of the inhabitants of the country. (Hoefler)

Costa Rica in Middle America. Color. Free loan. 30 min. Presents Costa Rican jungles, mountains, people who love their land, its customs and its music. (Association Films)

Colombia, Land of Contrast. 1954. 27. Color Free-Loan. Sponsored by Avianca Airlines. Available east of the Mississippi only. A beautiful travelogue of the country and its cities. (Movies U. S. A.)

Filmstrips

What Transportation Means to Guatemala. 27 frames. Color Rental: \$1. Taken by Pan American Airways. Describes Guatemala as a land of contrasts in transportation. Shows the capital city's well-developed transportation system as contrasted with the situation elsewhere; natives carrying wares on their backs; the existense of few railroads and cross country buses, the utilization of rivers, and role of the airplane in handling imports and exports. (Baruch)

Latin America. The Land and its Gifts Series. Five color filmstrips with teaching guide; designed especially for grades 5-6. Series: \$27. Each \$6. Titles are self-explanatory: Latin America, Land of Many Wonders; Coffee-Brazil Fills the Coffee Pot; River Boats, Llamas and Airplanes; For America's Sweet Tooth: How We Get Our Sugar; Bananas Grow Upside Down. (McGraw-Hill)

Peru. 61 frames. B & W. \$3. Based on the picture: "Peru: People of the Mountains." Contrasts modern Lima with the ruins of ancient Inca empire and with Cuzco (EBF)

Argentina. 60 fr. \$3. Based on the picture "Argentina: People of Buenos Aires." Portrays Buenos Aires as the hub of Argentina's commercial, industrial and agricultural activities, etc. (EBF)

Story of the Panama Canal. 1954. 65 fr. Color. \$8. Disc recording available for \$3. Reproduces the stamps of various countries to trace the

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history of Panama and the Canal from the discovery of the Pacific Ocean by Balboa in 1501 to the building and completion of the Canal. (Cambridge Productions)

Puerto Rico, 1954. 40 fr. Color \$6. Descriptive and explanatory treatment of this tropical island. Emphasizes problems of PR. (Budeck)

Chile. 59 fr. B & W \$3. Based on the film: "Chile, People of the Country Estates." Portrays the geographical characteristics and natural resources of Chile. Depicts life on the agricultural estates of the central valley. (EBF)

Brazil. 61 fr. B & W \$3. Based on the film: "Brazil: People of the Plantations." Surveys the geographic characteristics of the country. Depicts agricultural and commercial activity in central and coastal uplands. Discloses aspects of family life on the coffee plantations. (EBF)

Spanish Teaching Filmstrips. Nine filmstrips 1954. Color, with captions. \$6 each; \$47.50 set. Each unit emphasizes a basic principle of language learning. All emphasize the introduction of language in complete thoughts. (Bond Slide)

LATIN AMERICAN KODACHROMES

It should be reminded that the American Council on Education, has available the best collection of Kodachromes on Latin America, 33 sets with a total of way over 1500 beautiful slides on every imaginable subject. These color slides, regular 2×2, can be bought or borrowed. The Pan American Union (Organization of American States, Washington, D. C.) loans them free except for transportation costs. Depositories of these slides on loan are: University of Denver, Art Institute of Chicago, State University of Iowa, The Pan American Society of Massachusetts, University of North Carolina, Phila. Museum of Art, University of Texas.

FILMS ON SPAIN AND PORTUGAL

The Office of Cultural Relations, Spanish Embassy, Washington, D. C. has for distribution a very sizeable number of black and white, Spanish narrated shorts (some under 450 ft.; others over 450 ft.) rented on nominal fees (\$1.50 & \$2.50, according to length.) Titles are self-explanatory: Madrid; Barcelona; The Industrial Hinterland of Barcelona; Lérida: Mountains and Valleys; Tarragona; Seville;

Guadalquivir; Guadalupe; Vines and Olives; Cervantes, Spanish Master; Cervantes, Universal Figure; Don Quijote's Country; The Toledo of Cervantes; Colón; Velázquez; El Greco; Goya; Evaluation of Spanish Art; Spain; Ciudad Universitaria de Madrid. In addition to these films on Spain, reference should be made to six other films on Spain, all in color, about 12 minutes running time, rented and sold by International Film Bureau, Chicago: Madrid; Heart of Castille; Castles in Spain; The Basque Country; Spanish Coasts; Andalucía.

Also available from the Embassy are some 100 cardboard framed Kodachromes on the most significant places of Spain: Madrid, La Granja, El escorial, Avila, Segovia, Burgos, Silos, Salamanca, Medina del Campo, Valladolid, Bilbao, Irún, Zaragoza, Montserrat, Palma, Cádiz, Gibraltar, Córdoba, Sevilla, Granada, and other sites.

Portugal. 12 min. B & W. Sale; \$85. A March of Time Forum film. Studies the status of education, labor, economy and industry in this country. Emphasizes the role of the church in the life of the people. (McGraw-Hill)

Living in Spain and Portugal. Color 66 frames. \$6. Portrays Portugal and northern Spain, the central plateau and coast lands. Emphasis on agriculture, cities, industry, fishing, shipping and water transportation (SVE)

FILMS IN SPANISH OF NORMAL DIFFICULTY

International Film Bureau of Chicago has for sale and rental two sets of films with Spanish dialog: the well-known Buenos dias, Carmelita; Mexico, Ciudad encantadora; Tierra mexicana; and others. More recently it has added the following motion pictures, all in B & W, 11 min. duration, and rental fee of \$2.50: Mexican Children, Argentina, Central America, People of Mexico, Land of Mexico, Passenger Train, and Wheat Farmer. In addition to these films in Spanish, IFB also distributes the Pan American Union Films and hundreds of others on Latin America, France, Germany, Italy, Spain and Canada.

TAPES OF THE AMERICAS

A new series of pre-recorded tapes in Spanish entitled Tapes of the Americas is now available. The series deals with the development of the Western Hemisphere and includes discussions of by wi En

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M Labo geography, culture, history, economics and famous leaders of North and South America. Recorded by several native Latin Americans in cooperation with the Organization of American States. Titles: Bosquejos de las Repúblicas, José de San Martín, Artigas, Simón, Bolívar, Morelos, Algo sobre America, La OEA en la actualidad, Rubén Darío, José Eustacio Rivera, and others to appear soon. (Language Training Aids).

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ON THE TAPE

Phonotapes is rapidly developing its already large collection of pre-recorded tapes. This firm is emphasizing great pieces of literature and music and at present has recorded from the great Greek plays to grass-roots Americana. Write for suggestions and prices. For the language teacher the following should be of interest: Eight Cantos from Dante's Inferno; French Children's songs for Teaching French, read by Prof. Armand Begué and sung by Dr. Arthur Simon; a "Self-Taught Spanish course" by Eva María G. de Robinson (\$2 extra for book); another "Eight cantos from the Inferno," these by Enrico de Negri; "The Latin Language" with commentary and readings in Latin and English by Moses Hadas.

The Tapespondence School has been pioneering for some time on tapes to teach French under Prof. Fernand L. Marty's direction. An earlier manual has now been completely revised as result of much experimentation. The new revised edition will include a study of the various types of audio and visual equipment, the different ways to set up a laboratory, and a thorough study of the methods which have been found to be most efficient for the teaching of French at Middlebury College.

CINEMAGES-A NEW FILM MAGAZINE

To be released soon, it is published by the Group for Film Study and is devoted primarily to detailed program notes, filmographies, factual data and excerpts from critical writings concerning the films shown by GFS and material about the people who created those films. (Cinemages)

THE LANGUAGE LABORATORY

Methods and Equipment for the Language Laboratory, Middlebury, 1956, by Professor Fernand Marty, well-known visual-aids expert of Middlebury College, is the result of much experimentation in the field. His 84 page manual is a serious description of all details involved in establishing and operating a successful language laboratory. Parts of the work: Equipment and Installation, Principles, Techniques and Methods For the Basic Courses, Techniques For the Teaching of Scientific French. Illustrated.

INDEX TO DISTRIBUTORS OF AUDIO VISUAL-AIDS LISTED ABOVE

Aeshler Films, 1311 19th St., N.W., Washington 6, D.C. American Council on Education, 744 Jackson Pl., Washington 6, D.C.

American Friends Service Committee, 20 S. 12th St., Philadelphia, 7.

Army: Department of the Army. Write to nearest District. Association Films, Inc., 347 Madison Ave., N. Y. 17; and other cities.

Austrian State Tourist Dept., 48 E. 48th St., N. Y. 17.
 Banks Upshaw and Co., 703 Browder St., Dallas 1, Texas.
 Baruch: The City College Bernard M. Baruch, 17 Lexington Ave., N. Y. 17.

Bond Slide Co., 64 W. Randolph St., Chicago.

Brandon Films, Inc., 200 W. 57th St., N. Y. 19. Budeck, Herbert, 324 Union St., Hackensack, N. J.

Cambridge Productions, 17 E. 45th St., N. Y. 17.

Cinemages. The Group For Film Study, 3951 Gouverneur Ave., N. Y. 63.

Clasa-Mohme, 501 Soledad St., San Antonio, Texas; 1219 S. Wabash, Chicago.

Contemporary Films, Inc., 13 East 37th Ave., N. Y. 16. Coronet Films, 65 E. Water St., Chicago 1.

Delta-C & S Airlines, Municipal Airport, Atlanta, Georgia.
EBF: Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Fascea: Franco American Service and Educational Aid, 972 Fifth Ave., N. Y. 21.

Fleetwood Films, 10 Fiske Pl., Mt. Vernon, N. Y.

French Embassy, 972 Fifth Ave., N. Y. 21.

Gessler Publishing Co., Hastings-On-The-Hudson, N.Y. Hoefler Productions, 7934 Santa Monica Blvd., Los Angeles 46.

Hollywood Film Enterprises, Inc., 6060 Sunset Blvd., Hollywood 28.

Ideal Pictures, 58 E. S. Water St., Chicago 1.

IFB: International Film Bureau, 57 E. Jackson Blvd., Chicago 4.

Language Training Aids, 12101 Valleywood Dr., Silver Spring, Md.

Life Magazine, Filmstrip Dept., 9 Rockefeller Plaza, N. Y. 20.

Linguaphone Institute, 30 Rockefeller Plaza, N. Y. 20. Lutheran Church Productions, 35 W. 45th St., N. Y. 36. McGraw-Hill Films, 330 W. 42nd St., N. Y. 36.

Movies, U. S. A., 729 7th Ave., N. Y. 19.

Neston's Travels, Inc., 3801 N. Piedras, El Paso, Texas.

- Neubacker Productions, 10609 Bradbury Rd., Los Angeles
- New York Times, Times Square, N. Y. 5. Pan American Society of Massachusetts, 75 Newbury St., Boston, Mass.
- Phonotapes, 853 Ninth Ave., N. Y. 19.
- Rembrandt Films Library, 13 E. 37th St., N. Y. 16.
- South Bend Bait Co., 1108 High St., South Bend 23, Ind.
- SVE: Society For Visual Education, 1345 W. Diversey, Chicago, Ill.
- Tapespondence School, Box 54, Middlebury, Vt.
- Top Films, Box 3, Preuss Station, Los Angeles 35.

- Trans-World Films, Inc. 53 W. Jackson Blvd., Chicago 4. U. S. Foreign Operation Administration, Washington, D.C. University of California, Extension Division, Los Angeles,
- Visual Education Consultants, 2060 Helena St., Madison 4,
- Wayne University, AV Materials Consultation Bureau, Detroit 1, Mich.
- Young America Films, 18 E. 41st. St., N. Y. 17.

José Sánchez

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University of Illinois

Now as never before in the history of our country young American men and women who possess talent for leadership in almost any field should take pains to get real competence in modern languages. America's opportunities and obligations in the world today require that in almost every important field of human endeavor there should be able young leaders who are fluent in languages other than their native tongue. Every talented young American who develops genuine proficiency in a modern language enlarges his opportunity for usefulness in the world and increases his individual advantages. Neither teachers nor pupils should be content any longer with mere token training to satisfy college-entrance requirements. Language training should be begun very early and continued assiduously. Heretofore, in our country at least, fluency in a foreign language has been a desirable luxury. From this day forward fluency in a foreign tongue is one of the essentials.

-HERBERT G. ESPY

The power of language lies not in rejection of what is foreign, but rather in its assimilation of what is foreign.

-WOLFGANG GOETHE

Notes and News

The Direct Method Revisited

In revisiting the age-old controversy between the classical and direct methods of foreign language teaching, I can not help but be reminded of a series of articles that appeared last year in *Time* magazine. This series, entitled "Why Johnny Can't Read," was a bold criticism of the methods currently used to teach reading to youngsters in our American elementary schools. In answer to this series there later was published an article entitled "Johnny Can Be Taught to Read." The latter suggested that, by a change in the methods of teaching, children could learn to read, write and spell the English language more quickly and accurately than with the former method.

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A parallel to this argument exists, I feel, with respect to methods used in teaching foreign languages in our schools and colleges today. I shall attempt to point out, in terms of my own experience, "why Johnny can not speak foreign language" and how "Johnny can learn to speak foreign language."

Perhaps the learning of languages other than English is not taken seriously in this country. Certainly there is not the emphasis placed on it here that one finds in other lands. We of continental North America do not, of course, have as much contact with other language groups as do persons of the European and Asian continents. Probably this would explain much of the "lingual isolationism" prevalent in the United States. I feel, however that something much more intangible—and dangerous—contributes to the American disinterest in foreign language-learning. This, I contend, is an attitude of "lingual superiority." That is to say, Americans generally scorn anyone who does not speak English, and show little interest in learning the "inferior" language, believing ours to be—if you will—"the master language."

In the light of this problem, then, it is small wonder that the American people are, at best, half-heartedly interested in learning any language other than English. Add to this the drudgery, dryness, and downright dreariness of language classes in many of our schools and colleges, and you have the two most important reasons for the American people's inability to speak a foreign tongue.

As an eager student of the Romance languages throughout high school and college, I speak from experience when I say that the methods there used did not teach the student to speak the foreign tongue. To be sure, we received a thorough training in conjugating verbs and in learning grammar—ad nauseam. Some persons would immediately reply that this was an excellent method of "training the mind." I should not even take the space to refute this obsolete argument; my logic, philosophy and public speaking classes contributed much more to teaching me how to organize and convey my thoughts than the rote

memorization of connattre, oler, and fazer could ever have accomplished.

Thus, in my senior year of college, I could neither speak nor understand the spoken foreign language. This, nevertheless, seemed to be of little consequence to my superiors at the Faculty of Education, for they sent me into one of the best high school systems in the country to teach foreign languages. I know I should have been greatly embarrassed if I had been called upon to hold conversation in the presence of my students with a Latin American or Frenchman. However, my inability was never revealed to my students, since I was expected to conduct all my classes in English and teach grammar rules from a standard text.

My dissatisfaction with the classical method of language teaching was further increased when I often found myself unable to understand the short-wave broadcasts from Europe and South America or follow a conversation between two Frenchmen, Venezuelans or Brazilians. I became very self-conscious of my insufficiency in this respect, and vowed that I should never again teach a foreign language until I could speak it and teach it in that tongue. One can no more learn a language under the strict classical method, I became convinced, than he can learn chemistry outside of the laboratory.

Two years later, I had the opportunity to test my convictions about the direct method. While on a Rotary Foundation Fellowship for Advanced Study Abroad in São Paulo, Brazil, I was invited to teach English to a group of Brazilian students at the Centro Norteamericano de Inglés of that city. Two of my colleagues having witnessed the success of the União Cultural Brasil-Estados Unidos, a government subsidized intercultural center in São Paulo employing strictly direct method, had established the Centro Norteamericano along the same lines. One of the hard and fast rules of the Centro was that no student or teacher, while in class, could speak anything but English. This simple yet effective regulation, was, I am sure, the key to the success of that institution.

My class consisted of college students, although other classes were made up of persons from 8 to 80 years of age from all walks of life. I started teaching basic English to my class during the last week of March, 1955. The first few sessions were, I admit, difficult, since I was forced to do most of the talking. Within a month, however, we were holding conversation in English and arguing over the merits of such things as American eating habits, the American Revolution, American humor, and even American women! I was delighted with their progress.

Grammar was taught deductively. I would point out various instances illustrating a grammar rule, and they, in turn, would explain to me the particular grammar principle there involved. I daresay that my students knew as much grammar when they finished their year of basic English as any student emerging from a year's study of foreign lan-

guage taught by the classical method.

But what is infinitely more significant is the fact that my students could speak and understand English. They could not conceal their enthusiasm as they hung upon my every word—in English—and increased their scope of understanding with every session of class. I could hardly contain my pride as they would crowd around me after class to find out more about how the American people live, what they read, how they think, and how they govern themselves. In short, I was not only teaching language, but also sociology, literature, philosophy and politics—and my students were enjoying it.

By the end of November, when classes were ending for the year, my students were speaking fluently—though not to grammatical perfection, I concede—and were able to express in English practically anything they wanted to convey. On the other hand, I was able to speak easily and freely with them, using everyday American colloquial expressions, having no doubts about their comprehension ability. We understood, moreover, a great deal more than each other's language: we understood each other.

Thus, I look upon my year of teaching English via the direct method as an adventure in international understanding. Indeed, the purpose of my Rotary Foundation Fellowship was to promote good will and mutual understanding between Brazil and the United States. Rotary believes that its Fellowship program is a significant contribution to world peace, and I am convinced that my year

of language teaching served, in a small way, that noble purpose.

The application of my experience to the school scene in the United States is obvious. First, I believe that Americans would show much more interest in learning foreign languages if the direct method were more widely used. If they could be assured that the class hours and money spent on language study would lead them *directly* to fluency in speaking and understanding the foreign language, perhaps Americans would become more internationally minded.

Secondly, I feel that classes can be made much more interesting and intellectually challenging by use of the direct method. I refuse to submit to the argument that memorizing a list of verbs or a series of grammar rules is challenging, or even mildly stimulating! To the contrary, it is the challenge to understand the every word of the teacher, and to question and discuss matters of intercultural interest in the foreign language that gives the student a sense of accomplishment and pride in language study.

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Finally, since we have discarded the hoary "mental training" argument for the study of languages, the only purpose thereof seems to be to increase international understanding. It becomes clear, therefore, that facility in speaking and understanding—as well as in reading and writing—the foreign language is the objective toward which language training should aim. Hence, I submit that the teaching of all aspects of foreign languages can be much more stimulating, interesting, satisfying and effective through the employment of the direct method.

GEORGE RICHARD STOCKBRIDGE

Natick, Massachusetts

A Field-Trip on Board a Foreign Vessel

All during 1956 the Hamburg-America Line (HAPAG) has been celebrating its centennial. On June 1, 1856 one of their steamships, the BORUSSIA, replacing the old type sailing vessels started its first run between Hamburg and New York, thus inaugurating a new era in transatlantic travel. This event may well be worth a visit to one of their vessels while in an American port. Within the past decade the Hamburg-America Line has enjoyed a fabulous comeback. Almost entirely driven from the seven seas as a result of World War II the German merchant marine is again back in business serving the four corners of the globe. It is a little known fact that presently 35 North-American ports are serviced regularly by German vessels, among others such "inland" cities as Cleveland, Chicago, Detroit, Toronto, etc. According to the latest available information the following North-American ports of call are listed:

Baltimore, Md.
Brooklyn, N.Y.
Brownsville, Texas
Chicago, Ill.
Cleveland, Ohio
Corpus Christi, Texas
Detroit, Mich.
Duluth, Minn.
Fort William, Ontario
Galveston, Texas
Halifax, N.S.

Hamilton, Ontario Houston, Texas Longview, Wash. Los Angeles, Calif. Milwaukee, Wis. Montreal, P.Q. New Orleans, La. New York, N.Y. Norfolk, Va. Oakland, Calif. Philadelphia, Pa. Portland, Ore.
Quebec, P.Q.
St. John, N.F.
St. Pierre et Miquelon
San Diego, Calif.
San Francisco, Calif.
Sarnia, Ontario
Seattle, Wash.
Stockton, Calif.
Tacoma, Wash.
Toledo, Ohio
Toronto, Ontario
Vancouver, B.C.

In addition to the above, the ITALIA sailing under a Panamanian flag but staffed by German crews, and the BERLIN make regular runs between Hamburg, Bremerhaven, Halifax, and New York.

The above list goes to show that a field trip on board one of the German vessels is no longer limited to seaboard communities. For this reason the following experience of ours in San Diego may be of more general interest than first realized.

It goes without saying that the pedagogical value of such a field trip is manyfold. No matter how advanced students are, visiting an ocean going vessel is always a thrill. Beginning students may not learn more than "Abfahrt 5:30 Uhr" posted on large boards for the benefit of the crew, or "Zutritt verboten," or decipher "die Speisekarte," etc. Advanced students will probably enjoy the more complicated terminology found on the captain's bridge or in the engine room. And what student would not be fascinated by the intricacies of a large diesel engine!

All students will be delighted in meeting "genuine" German sailors and talking to German passengers. The admiration will soon prove to be a mutual affair, since the German crew and passengers will be just as anxious to find out all about the inquisitive foreign visitors.

The geographical and commercial usefulness of such a trip need not be stressed. It is obvious. We, here in San Diego, learned that the ANITA was loading cotton from the back country, and had picked up wood in Vancouver. Both products could be inspected, and many others were seen on board ship (such as Volkswagen). Since all ships engaged in this service are of the combination passenger-freighter type, a lot of loading and unloading in port can be expected. Except for the ITALIA and BERLIN (22,000 and 19,000 B.R.T. respectively) all ships on the America run are fairly small, not exceeding 10,000 B.R.T. per vessel.

Aside from the audio-visual benefit to be derived from such a field trip there is still another angle to be considered.

We have always been wondering—and especially those of us whose institutions are not blessed with top enrolment figures in the languages—how to arouse public interest in languages, and make people aware of the practical need for the study of languages. Visiting a foreign vessel in your home port on the part of your school may just do that. It will be good publicity, and sound public relations in your community.

Above all, visiting a foreign liner will break up classroom monotony, and will lend itself ideally to a follow-up in class later. It will furthermore constitute a memorable experience to everybody for a long time to come.

In our particular case arrangements for the visit had been made beforehand. As far as San Diego's Port of Authority is concerned, you just board the vessel, and try to make your way to the captain. There are no other formalities involved except getting the captain's permission for bringing the group on board ship. Since all German ships at this time are small in size, a minimum of red tape can be anticipated. The captain of the ANITA was most cooperative in this respect.

We arrived the following day at one o'clock, and broke up the group. Fortunately, we were given the run of the ship. The more advanced students stayed with the engineer while the beginners were visiting the dining-room, cabins and talked to the steward. Another group became friendly with the radio operator. They did not only find out all about *Rundfunk* but also about the man's former homeland, Polish occupied Germany. He was a refugee. The girls in our group found the kitchen worthwhile looking into. They engaged the cook in a conversation, and discovered that German style *Sweinebraten* can only be served in American ports by using U.S. government inspected meat.

In the end, i.e., after an hour and a half, we all met in the quarters of the *Steuermann*, who was about to invite us to a special treat of German beer, when it became known that the steward had locked up the bar and gone for a visit to San Diego. Before leaving the ship we took lots of snapshots, and promised to come back in four and a half months upon the ship's return voyage.

There is hardly a campus event which will receive a wider acclaim than such a field trip. It is inexpensive, exciting, and highly instructive. Visiting a foreign vessel has a tremendous propaganda value for the study of languages and foreign cultures, and is by no means restricted to German ships only. It clearly demonstrates beyond a shadow of doubt the practical usefulness of languages.

Our students are still talking about the engineer's Schmuckkästchen. Inadvertently his engine room became a symbol for a national trait of the German people. When showing us around, Herr Ingenieur apologized for the "dirty" state of affairs while in port: "Hier sieht's sonst immer wie'n Schmuckkästchen aus." Some of our students having served on other ocean going vessels before looked around in amazement: There wasn't any dirt to speak of!

In the tight curriculum of the average language class an audio-visual feature of this kind is bound to pay big dividends in classroom morale and educational benefits derived. After all, paying a visit to a German vessel is like paying a visit to Germany en miniature. And who would want to miss such an opportunity?

J. MICHAEL MOORE

San Diego Junior College

A NEW PROGRAM AT HAMILTON, N. Y.

German for elementary school children—still not common enough to deserve the abbreviation GES—became a reality in the Hamilton Central School in February, according to a report received from Professor Karl F. Koenig of Colgate University. Saturday morning classes on three levels have attracted 15–20 children from the 3rd grade, 10–12 from the 4th, and 15–20 from the 5th and 6th. The classes are taught by two Colgate seniors who have had the advantage of a year abroad. Professor Koenig helps them in the preparation of materials and lesson plans, supervises and criticizes their teaching, thus giving them what amounts to a course in FLES methods.

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Book Reviews

Secretariat of UNESCO, The Teaching of Modern Languages, United Nations Educational, Scientific and Cultural Organization, Paris, 1955, 293 pages, paper-bound.

The Teaching of Modern Languages is a paper-bound volume of "studies deriving from the International Seminar organized by the Secretariat of UNESCO at Nuwara Eliya, Ceylon, in August 1953." This four-week seminar was attended by 40 representatives from 18 countries. Although the theme of the conference was "The Contributions of the Teaching of Modern Languages towards Education for Living in a World Community," it dealt with almost all phases of language teaching: e.g., the humanistic aspect of modern language teaching, the teaching of languages as keys to the cultures of other lands, methodology, audiovisual aids, psychology of language teaching, textbooks, teaching via radio and television, teacher-training, languages in the primary grades, special aids to international understanding, classes for immigrants, and special language problems in such multilingual areas as Ceylon, Pakistan, Mexico, and Somaliland.

Although most of the material contained in this 293page volume was derived by the editorial staff of UNESCO from working papers especially prepared for the Seminar, some of its content has been drawn from articles or speeches which the participants had published elsewhere. One paper was written after the conference closed. Hence, the volume does not claim to be a copy of the Seminar's proceedings.

Because few of the chapters go far beyond reporting local conditions, the various studies will be of interest to most U. S. teachers of foreign languages chiefly as an indication of what some of their colleagues are thinking and doing in other lands. Significant in this connection are the sections dealing with the teaching of languages via radio in the United Kingdom and Sweden, with international student correspondence, with the exchange of students, and with the importation of foreign assistants as informants or resource personnel.

The British Broadcasting Corporation's "English-by-Radio Department is now in its eleventh year of regular broadcasting to overseas students.... Over 100 of these lessons weekly are given direct from London in the BBC's own external services and twice as many more are radiated from stations overseas with the help of scripts and recordings ("transcriptions") supplied by the Corporation.... In a recent experiment on the comprehension of broadcast talks it was found that after about 15 minutes the amount retained by the average listener not only does not increase any more, but actually begins to decrease." With the cooperation of the Institute of Education of London University an English-by-Radio course for beginners is being broadcast under the title Listen and Speak. "The basic

course comprises 150 15-minute lessons . . . and is normally given at the rate of two lessons a week." As a beginners' course it is based on a printed text and books or serially published editions to be studied by the listeners. In addition a fifteen-minute lesson entirely in English is broadcast every week throughout the year. At present this lesson is broadcast seven times during the course of the day to serve different areas. Transcriptions of the courses are now available and "the records are being widely used in schools, universities, and teacher-training colleges."

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In Sweden combined correspondence and broadcast courses in English have been given to the fifth, sixth, and seventh classes of the elementary schools. "The timetables allot five lessons a week to the fifth and sixth classes, and four lessons in the seventh. . . . Two of the weekly English lessons are broadcast lessons. These, however, are somewhat shorter than ordinary lessons (30 minutes as against 45). . . . At present (1953) the number of pupils taking part in the combined correspondence and broadcast teaching of English is about 8,500 and the number of groups taking part about 875. . . . Special gramaphone records have been recorded to supplement the teaching and a special songbook compiled. . . . As supplementary material there are occasional tests that are worked out by the school broadcasting service and marked by the supervisors in accordance with instructions given them. . . . To sum up: it has been shown that for a majority of pupils combined correspondence and broadcast teaching can furnish an effective general course in English."

According to Paul Barrier, Secretary General of the International Federation of Organizations for School Correspondence and Exchanges and Director of the French Agency for International School Correspondence, over 100,000 French boys and girls corresponded with an equal number of pen-friends in French overseas territories and other countries abroad. Twenty-five years ago, correspondence between children of different sexes was forbidden in France. Apparently there has been a change of attitude: "Some teachers who have experimented with mixed correspondence in recent years have assured us that it produces good results. Correspondence is more interesting and frequent, and the letters are more carefully written."

Exchanges of school children between the schools of France and England have proved successful. These are usually for a fortnight or a month during the school year, or during holidays. "The Bordeaux-Bristol exchange is an instance of a regional linkage. Exchanges are made between the two universities and also between the secondary and continuation schools of the Académie de Bordeaux on the one hand, and the corresponding schools in the Bristol area on the other. Over 500 school children are exchanged each year. . . . "

Foreign assistants are employed in France, particularly in the primary teachers' training colleges, in the *lycées* and collèges, and in such technical schools as the École Normale Supérieure de l'Enseignement Technique. "During the academic year 1952–53 there were 505 French assistants in England and 61 in Scotland, while there were 340 English and 60 Scottish assistants in French schools."

To readers concerned with the problem of multilingualism, the sections describing the *ulpanim* (language teaching centers) in Israel and the evening continuation classes for immigrants in Australia are recommended. Similar problems enter prominently into most U. S. programs for the naturalization (i.e., "Americanization") of aliens aspiring to citizenship. Because more attention is devoted to the teaching of English as a foreign language than to instruction in any other tongue, the volume is also recommended to educators concerned with the teaching of English to foreigners or to children from non-Englishspeaking homes.

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Although the Seminar came to no general conclusions and therefore offered no recommendations, the membership seemed "unanimous in reaffirming a belief in the teaching of the four skills of hearing, speaking, reading, and writing—in that order. All recognized the place of drill—though some would emphasize it more than others.... There was quite general recognition of the importance of analyzing a language carefully in advance of teaching it and of grading linguistic patterns as to usefulness and difficulty.... The battle of theory may... be said to have culminated in a victory for those who stress the active method of teaching the spoken tongue."

With respect to its central topic, "The Contribution of the Teaching of Modern Languages toward Education for Living in a World Community," the volume does not, however, offer more than has been said many times before, and often in more readable fashion. It is to be hoped that the present volume will be more successful in promoting this objective than the Report on Modern Language Teaching in Relation to World Citizenship issued over twenty years ago by the Modern Language Panel of the League of Nations Union Education Committee.

WALTER V. KAULFERS

University of Illinois

OBEY, ANDRÉ, Noé. Edited by Alexander Y. Kroff and Karl G. Bottke. Boston: Ginn and Company, 1955, pp. ix+150. \$2.50.

Professors Kroff and Bottke are to be complimented for making easily available to students and teachers alike one of André Obey's best works, his stirring drama Not. Too little known in this country, Obey is one of the sanest and most genial writers of twentieth-century France. Because he suffers from no neurosis, self-cultivated or otherwise, his work is a marvelous antidote to the so-called "sophisticated" literature of despair and disillusion that for too long a time has occupied the French literary scene.

Obey is "old-fashioned" enough to believe in spiritual values, in beauty, in poetry and, above all, in humanity. These are what he writes about. But he is no starry-eyed visionary. He knows that man is far from perfect; yet he dares to hope that some day with God's help, he may be just a little bit better than he is now.

It is Obey's sublime faith in God and man that makes his version of the age old legend of the ark and the flood so compelling a drama. And so that each of us may see a reflection of himself in Noah, Obey, a lover of the homely, has humanized the Biblical patriarch by transforming him into a French peasant. We share with him the fear of his awesome responsibility, we suffer with him when his family turns against him and we understand him when he finds in his animals the compassion that is too frequently lacking in his fellow humans. But more important, we share his triumph, once the perilous journey is over, of knowing that God has not deserted him and will desert no one who is truly desirous of making the world a better place in which to live.

Much of the beauty of Noé resides in its language. Although Obey has not erred, as Giono has, and made his peasant speak like a précieux poet, Noah expresses himself in a style that is majestic in its simplicity.

This simplicity of expression, the editors feel, makes their text suitable for use in second-year college classes. With this purpose in mind, they have equipped it with a vocabulary, questionnaire and abundant footnote translations of difficult idioms and colloquialisms. But the editors are too modest. Their excellent introductions to the author and the play make this a valuable little book for the more advanced students. A charming letter from Obey and four illustrations from the Comédie Française production are included in the text.

FLOYD ZULLI, JR.

New York University

Dale, John B., and Dale, Magdalene L., Cours élémentaire de français. Second Edition. Boston: D. C. Heath and Company, 1956, pp. xx+505. \$3.40. Cours moyen de français. Second Edition. Boston: D. C. Heath and Company, 1956. pp. xix+536. \$3.60.

Confirmed users of these popular high school texts are to be reassured that the new edition does not radically alter either the content or the method of the original publication. Immediately noticeable are the bright covers, orange with yellow and green motif for the Cours élémentaire, blue with yellow and orange motif for the Cours moyen, and the fact that both books are of the same format and will make a handsome, uniform, two-volume set on the teacher's bookshelf.

Comparing the two further, we find that the new edition has livelier photographic sections, tinted, and with a narrative commentary to accompany them. The cultural material in English is printed in more legible type; splashes of color have been added to the line drawings and the maps of the geography lessons. There are a few scattered editions in the form of extra dialog and suggested activities. In the Cours élémentaire the supplementary readings entitled "The Resistance Movement" and "L'Enlèvement; à la gare Montparnasse" have been supplanted by "Jules Verne," followed by "Phileas Fogg en Amérique." The Appendix has a "Cahier de Chansons" with fourteen songs complete with words and music, replacing the scattered songs of the first edition.

The authors state in their preface that it is their purpose to help the student to learn to understand spoken French, and to speak, read, and write the language. Each lesson begins with a passage of French, often containing dialog, on which the various exercises are based. It is the intention of the authors that this be introduced orally, and the exercises following, under the heading "Conversation et exercice oral," provide for different types of aural-oral experience. The basic French text is followed immediately by a vocabulary and examples of idioms. In later lessons there are also useful sections on the "Emploi de mots," dealing with idiomatic usages, "faux amis," and distinctions such as that between unique and seulement. Throughout the Cours élémentaire and in the first part of the Cours moyen there is a section in each lesson called "Prononciation," which gradually introduces the use of the International Phonetic Alphabet, clarifies the relationship between French spelling and pronunciation, and provides exercises on intonation. The grammar for the lesson is then treated, the authors believing in inductive presentation of grammar, and the rules are followed by numerous exercises allowing ample practice on all points. Translation exercises are in the minority, most exercises providing for manipulation of the French. In later lessons there are suggestions for original conversations and talks. The authors point out that each lesson is not a day's assignment, but a unit of work, and that the length of time required for each unit will depend on the abilities of the class.

Besides the routine material mentioned above, the two books contain a variety of features well calculated to add to their attractiveness and to stimulate the interest of the pupil. Supplementary reading in the form of cultural material, poems, and lively short narratives are found at intervals. A noteworthy feature of the Cours Elémentaire are the informative pages of factual matter written in English with such headings as "The French Language," "Paris: Left Bank, Right Bank," "Art in France," "Normandy," "Brittany," etc. There is a series of small outline maps with geographical exercises, each stressing a different aspect, one the rivers and mountains, another the boundaries, another important cities and seaports. There are suggestions for classroom word games, spelling bees, library research projects, and other devices for injecting variety of experience.

As to general organization, each book has thirty lessons and is divided into six parts, with a thorough review lesson and supplementary readings at the end of each part. This division is especially significant in the Cours moyen, of which the first part is a review of the essentials of the first year. The basic reading material of the first four parts is a continued narrative recounting the activities and fortunes of a French boy of high school age, and the Dales here reveal themselves as creative authors in their own right with a well told and lively story. In Part Five the basic text consists of historical and literary anecdotes, and the four chapters of Part Six present recollections of school life by France, Daudet, Balzac, and Mistral respectively. Both the grammar presentations, and reading material are well graded as to difficulty, and yet with evident consideration for practicality. Numbers are taken up early, in lesson II of the Cours élémentaire, and the question of c'est and il est is introduced in lesson V. Verb forms are introduced at a wise pace, the present tense of the three

conjugations appearing in lessons VII, XVIII, and XIX in turn, reflexive verbs in lesson XVII, the future tense in lesson XX, past indefinite in XXIII, imperfect in XXVI, and simple past in XXVIII. In the Cours moyen, the simple past is treated in more detail in lesson VI, the conditional appears in lesson X, and the present subjunctive in lesson XV.

Both books show evidence of the most scrupulous preparation and editing, with only a few doubtful points, such as the inclusion of médecine in the pronunciation drill for the e muet, Cours élémentaire, p. 75, and the translation "to withdraw the dart" for retirer la cocarde, in connection with the French style bullfight, Cours moyen, p. 282. Such instances are extremely rare, however, and to criticize such an excellent work on this basis would be to indulge in mere quibbling.

A more serious reservation can be made in regard to the efficacy of the basic French texts of each lesson in promoting a speaking ability. We cannot help but think that more dialogs to be used for verbatim repetition and memory work would be more instrumental in developing a speaking facility. With the realization that this represents but one school of thought, however, we refer the user of these texts to the authors' prefaces, which are replete with sound pedagogy, and which, if followed, should insure high returns from the use of these books.

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University of Illinois

Pekrun, Richard, Das Deutsche Wort: Rechtschreibung, Sprachlehre, Erklärung des deutschen Wortschatzes und der Fremdwörter. Heidelberg: Keysersche Verlagsbuchhandlung, 2d edition. 1953. 904 pp. (140,000 entries) \$.375.

In 1933 Richard Pekrun published a dictionary that attempted to explain the vocabulary of the German language in German, in the manner of the popular English and American dictionaries. (This approach has been gaining favor, cf. Mackensen's Deutsches Wörterbuch [copyright 1952] and, on a somewhat different plane, the Sprach-Brockhaus [copyright 1935, 1948].) The explanations of words in the 2d edition of this work are both concise and precise, and the reader is spared the trouble of ploughing through a multitude of superfluous synonyms. As one might expect from a dictionary whose editor is Dozent at the Ohm-Polytechnikum Nürnberg, the technological and scientific vocabulary has received particularly careful treatment. Pekrun defines, for example, Punktualglas, as "korrekt zentrisches Glas: ein Augenglas, das an allen Punkten gleich scharfe Sicht ermöglicht," while two other dictionaries merely identify it as "Art Brillengläser," and "verbesserte Brillengläser," respectively. In accordance with the editor's stated desire of keeping the dictionary up-todate, Pekrun also lists many new words in the field of sports, technology, natural sciences, and alike. Even though some of this vocabulary may eventually prove ephemeral, its inclusion can be of help to the reader of contemporary German.

The dictionary also contains sections dealing with rules

for German spelling and punctuation, with the most common abbreviations, and with the preparation of copy for the printer, including German proofreaders' marks. The typography, paper, and binding of the book are excellent.

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There are a few shortcomings: on occasions the editor seems to go too far in his quest for brevity. There can be no quarrel with his practice of not explaining compound words whose meaning can be easily deduced from their component parts. Frequently, however, explanations are lacking even where this is not so, as in the case of the deceptive compounds with geist-: geistreich, geistvoll, geistesabwesend, Geistesblitz (Geisteswissenschaften is not listed!). The glossary of geographical names, which follows the regular dictionary part, frequently lacks consistency. Thus Wilna is referred to as "Stadt in Polen," reflecting conditions prior to World War II, while Lemberg is listed as "Stadt in der Westukraine," indicating the present political boundaries. Three different pronunciations appear for the word island: Coney Island [. . . eiland], Long Island [. . . eiländ], Rhode Island [. . . eil'nd]; an incorrect pronunciation is recommended for Chicago [tschikago] (the same pronunciation is listed in Mackensen's Deutsche Rechtschreibung, 6th ed.); no pronounciation at all is indicated for a number of words, such as Arkansas, whose correct pronounciation the non-American user of the dictionary might have difficulty in guessing.

In spite of these flaws, the reviewer has found this dictionary very useful and believes that in this country it will prove a valuable help for teachers and advanced stu-

ROBERT KAUF

University of Illinois Chicago Undergraduate Division

Pfeffer, J. Alan, and Hewitt, Theodore B., Modern German. New York: The Dryden Press, 1956. viii, 256 pp. \$2.40.

In this well edited, handsomely appointed text, the authors have a multiple purpose. Besides aiming to increase facility in reading, writing and speaking, they wish to help the student at the same time to acquire some "cultural facts and insights." These aims are pursued in twenty-five lessons, each consisting of 1) a "Lesestück" of about 1½ pages, followed by a special vocabulary averaging close to one hundred words (a tremendous pensum, even for second-year students), 2) ten to fifteen questions on the text, 3) a so-called "Stilübung" (in effect fill-in or alteration exercises of various kinds), 4) English sentences to be turned into German, as well as "Freie Aufsätze," "Nacherzählungen," and the like, with suggested synonyms and derivatives.

The reading materials are on a variety of subjects, some literary (Hildebrandslied, Simplizissimus, Braut von Messina, Heine), some historical (Friedrich Rotbart, Hanseatic League), a chapter on Dürer, some geographical (the Danube), some purely anecdotal, and some on more modern topics like automobiles and highways, or even radio and television. No effort has been made, it seems, to grade the selections according to difficulty. The present reviewer has not used the book with a class (although his colleagues on the more elementary teaching level are now

using it in several classes), but he is convinced that the German is good. No doubt some slight corrections will be necessary in a second edition, such as p. 141, line 37: die (not den) anderen, and p. 157, line 35: versicherte dem (not den) Bauer. Personally the reviewer would have preferred fewer English sentences to be translated by the student into German and, in their place, more newer-type exercises.

The book concludes with a list of strong and irregular verbs (such a perfective-imperfective verb as "schwimmen" is given only with auxiliary "haben"), and an English-German Vocabulary of almost forty pages. There is no German-English Vocabulary at the end because each lesson contains such a special list. Whether teachers will prefer this plan, remains to be seen. One technical disadvantage lies in the fact that it necessitates occasional repetition of vocables (e.g. "beschließen," pp. 54 and 142). There are no illustrations.

It is good to note that the name of our lamented colleague, Theodore B. Hewitt, lives on in this fine volume, and that the book could be brought to a happy conclusion by his long-time associate and collaborator, J. Alan Pfeffer. It appears as one of the Dryden Press German Language Publications under the general editorship of Helmut Rehder, now of the University of Texas. We are confident that teachers will adopt it widely.

EDWIN H. ZEYDEL

University of Cincinnati

MARÍN, DIEGO, La vida española. A revised edition with notes, exercises, and vocabulary in co-operation with Neale Hamilton Tayler. New York: Appleton-Century-Crofts, Inc., 1955, pp. x + 236. \$2.90.

La vida española, which Diego Marín originally published in England in 1948 and subsequently enlarged and revised for the present edition, conveys a great deal of information in a generally delightful manner within relatively few pages. The book provides, therefore, a valuable text for presenting contemporary Spanish civilization to intermediate college students.

Despite the real virtues of this textbook, it is not without flaws. The author, along with his collaborator, seems to forget from time to time that many of his readers are relatively unfamiliar with Spain. The omission of a map of Spain is an example of a minor but regrettable lapse, which is, according to the publishers, being corrected in the current second printing. The failure to include illustrations of objects that have no well-known equivalent in the United States, or the failure to describe them well in the vocabulary, is also a disappointing negligence, but it is noteworthy that those photographs which have been inserted in the text are extraordinarily handsome and appropriate.

The vocabulary, which was prepared in co-operation with Neale Hamilton Tayler, is the least satisfactory aspect of the book. Although omissions are few in number, there are many words that are not clearly explained, that are not rendered with the most appropriate American equivalent, or that are not defined according to usage in the text. A hasty check reveals errors such as the following: barquillo (p. 22) is not a "wafer" but a waffle-like sweet some-

what like an ice-cream cone in texture rolled spirally to form a slender tube; barquillerra (p. 22) is not a "wafer mould" but a "can" in which the barquillero carries his barquillos; azotea (p. 31) is a "flat roof" instead of a "tile roof;" parva (p. 129) is "wheat which has been threshed but not winnowed" instead of a "heap of unshelled corn"; migas (p. 129) is the name of a typically Spanish dish and should be so listed; etc.

The exercises for La vida española are numerous, varied, and extensive, and they should prove pedagogically useful. The only error observed in the exercises was a substitution of del for de in the title of Chapter IX (p. 164). The only other misprint encountered in the entire book was on page 92, where parsarse should read pasarse.

This reviewer has had an opportunity to ask Spaniards of varying political viewpoints for their opinion of the textbook. They have all termed one detail or another slightly out-of-date. A radio and a bath, for example, appear not to be so rare as the author indicates; soldiers are less in evidence, it is said, than a few years ago; horses are currently protected so that disembowelling can scarcely occur in a bullfight; the Talgo is one of the most modern trains in the world; the plight of the *bracero* has improved with government health and old-age insurance; etc.

Notwithstanding these objections, none of which are of major proportions, one is struck by Diego Marín's success in revealing the truth, pleasant or unpleasant, about those aspects of Spain which he discusses. It is unfortunate, however, that Messrs. Marín and Tayler did not take the trouble to make sure that their volume would have a vocabulary worthy of the text.

Hugh H. Chapman, Jr.

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Pennsylvania State University

In Israel there are, at present, 23 daily newspapers, most of them published in Tel Aviv, the remainder in Jerusalem, but all with a countrywide circulation. Twenty of these are morning papers; 3 are afternoon papers. Fifteen appear in Hebrew, the others in Arabic (1), English (1), French (1), German (2), Hungarian (1) and Bulgarian (2). Most of the foreign language newspapers serve the needs of newcomers who have not yet acquired a sufficient working knowledge of Hebrew. However, most newspapers, foreign language as well as Hebrew, set aside a "Hebrew Column for Beginners" to enable new immigrants to read the day's news in simple and vocalized Hebrew. One morning paper, Omer, is written in elementary Hebrew to keep new immigrants abreast of the news.

Radio: There are 6 regular daily news services in Hebrew, 3 in Arabic, 2 in English and 1 in French. Two hours daily are devoted to Arabic programs. In the evening, Kol Israel (The Voice of Israel State Broadcasting Service) broadcasts programs on a special wave length for new immigrants. There are daily programs in Yiddish, French and Ladino, four times a week in Rumanian and Hungarian, three times a week in Turkish and twice a week in Persian.

-Cultural Life: Israel

A quick look at the Manhattan telephone directory reveals, besides several Berlitz Schools, the Abat School of Languages, Academy of Languages, Acme Bureau of Applied Linguistics, Career School of Languages, Christophe School of Languages, Downtown School of Spanish, Ecole Française de Mile Maneval, Fernandez Bi-Lingual Institute, Fisher School of Languages, Madame Dulac, French School, French School of French (another address), Language Guild, Spanish Conversation Studio, Spanish Language Center, several makers of language records (Conversaphone, Cortina), and a number of secretarial schools that also teach languages.